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Contents

Amateur Photographer For everyone who loves photography

years that seem crammed with endless decorating and mending – there are still a great many reminders in my home of the people who have lived there before. I found a wartime newspaper stuffing a window frame and there are scraps of old wallpaper behind the gas pipe. It's rather nice, and brings with it a sense of history and culture.

The same is true of the second-hand cameras and lenses that I own. My favourite bag always reminds me of the person I bought it from, and my 'new' tailboard wood-and-brass monstrosity is pitted with clues that conjure images of tail-coated photographers. With these old things, that had

life before I came into theirs, I never quite feel an owner, but a responsible custodian – an adoptive, and loving, father.

Not all my second-hand equipment has been bought for its heritage, though, and most of what I own for professional use once belonged to someone with the means to buy it new. I had promised myself I would begin to buy new once I had 'made it', but the lure of value for money has prevailed. The second-hand market is a Fdito.



Damien Demolder Editor

THE AP READERS' POLL

IN AP 30 APRIL WE ASKED...

Do you believe we will get rid of ISO settings?



YOU ANSWERED...

A No, never	38%
B Not for a few years at least	36%
C Maybe	16%
C It will happen very soon	10%

THIS WEEK WE ASK...

Why do you buy second-hand equipment?

VOTE ONLINE www.amateurphotographer.co.uk

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Panasonic Lumix DMC-G3 due next month with boosted AF; Tokina launches new 'super-wide' travel zoom; US photographer wins £30,000 photo prize

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Robert Smith runs a successful online business selling vintage and classic cameras, lenses and accessories. He offers an insight into the intriguing world of camera trading. Gemma Padley spoke to him

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The National Media Museum in Bradford is home to a range of rare and wonderful cameras spanning the history of photography. Curator Colin Harding takes Oliver Atwell on a tour of photographic treasures

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Photographer and Ilford master printer Andrew Sanderson has spent years collecting and adapting vintage and homemade cameras. He takes Oliver Atwell through some of his favourites

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 OSU AP Editorial Telephone: 0203 148 4138 Fax 0203 148 8123 Email amateurphotographer@ipcmedia.com AP Advertising Telephone: 0203 148 2517 Email lee_morris@ipcmedia.com AP Subscriptions Telephone: 0845 676 7778 Email ipcsubs@qss-uk.com AP test reports Telephone: 01707 273 773 www.testreports.co.uk/photography/ap

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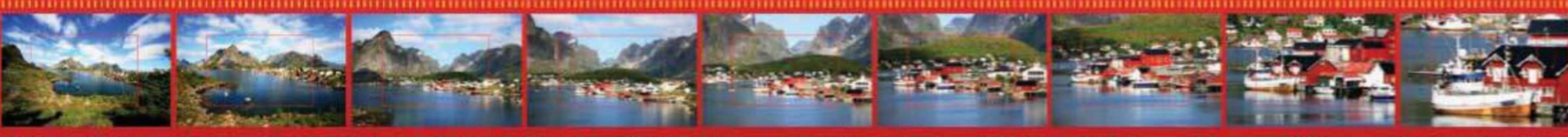


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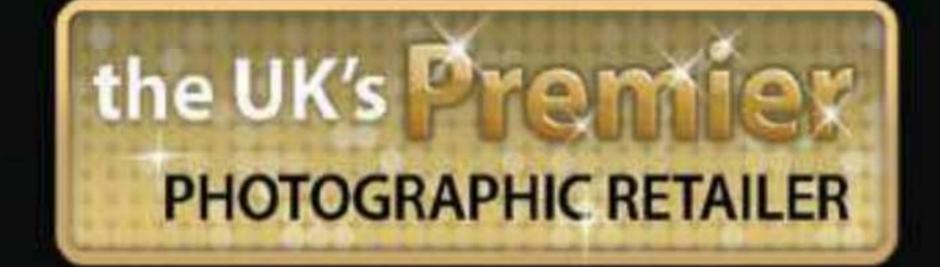


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APNEWS

News | Analysis | Comment | PhotoDiary 21/5/11



It's bureaucracy and political madness gone to extremes

Protest over security rules, page 7

Lumix DMC-G3 due next month • Major revamp boosts autofocus

PANASONIC OVERHAULS G2 TO LAUNCH LUMIX G3

PANASONIC has given its Lumix DMC-G2 a 'thorough and comprehensive overhaul' to launch what it claims is the smallest compact system camera with a built-in electronic viewfinder.

The Lumix DMC-G3 boasts a new 15.8-million-pixel imaging sensor that will result in images 'cleaner and freer of noise than ever before', according to Panasonic.

'With newly developed processing capabilities, the low-noise pixel area and the low-noise circuit are combined – resulting in a noise level of less than one third of a conventional sensor,' added a spokesman.

In a meeting with AP, Dai Mukai, a senior digital imaging co-ordinator at Panasonic Japan, said the G3 delivers images close in quality to the Lumix DMC-GH2 flagship model.

The G3 is 25% smaller and 10% lighter (336g) than the G2, although this does not come at the expense of image quality, claimed Mukai.

Panasonic tells us it has improved the quality of images at the maximum equivalent ISO of 6400 and that the G3 has an AF speed of 0.1secs – the same as the GH2 (using a 14–140mm lens).

The G3, which effectively replaces the G10, uses the same Venus Engine FHD



processor as the GH2, plus a frame rate of 4fps at full resolution, extendable to 20fps for four-million-pixel images.

The G3 features an electronic viewfinder with a 1.44-million-dot resolution, plus a 3in, 460,000-dot, free-angle LCD screen. The LCD is designed to rotate by 180° from side-to-side and tilt 270° up and down.

Users have a choice of AF modes, which include multiple-area AF (with up to 23 focus areas), AF tracking (as used in the GH2) and pinpoint AF, said to be useful for focusing on eyes in portraits, for example.

Photographers can use pinpoint AF to magnify an area on screen and then drag a single AF control point to the area

that needs to be in focus.

Using the improved manual focus assist option, the user can magnify part of the screen. This is displayed within the main screen while allowing the photographer to view the full picture composition.

The G3 is capable of full-area touch focusing, which means users should be able to focus on part of the scene with a single touch, using the entire area of the screen.

The camera includes Intelligent Auto
Plus, which alters characteristics such as
white balance and brightness for a given
scene. Also featured is Intelligent D-range
control as seen in the GH2, plus Advanced
Intelligent Resolution.

The G3 features Full HD (AVCHD, 1920x1080-pixel format) movie recording, plus a stereo microphone socket.

Preset creative control modes include retro, dynamic art and silhouette, while photo style options include vivid and monochrome.

The price has yet to be confirmed, but Panasonic expects the newcomer to cost around £630 when it goes on sale in mid–June with a 14-42mm lens. It is also expected to be available body only, priced £549.99. It will be out in black, red and white colour options in the UK.

SNAP

arrested while taking photographs in central London on the day of the royal wedding under anti-terror laws. He was reportedly seen taking pictures of security personnel and transport hubs in the Charing Cross area. 'We did arrest a man under Section 58A of the Terrorism Act on suspicion of gathering material for purposes of terrorism, said a Metropolitan Police spokeswoman. He has subsequently been released with no further action.' Section 58A makes a photograph of a police constable a potential crime if police deem it likely to be useful to a terrorist. The Met's guidance for officers' use of Section 58A states: It would ordinarily be unlawful to use Section 58A to arrest people photographing police officers in the course of normal policing activities...

TOKINA LAUNCHES NEW 'SUPER WIDE' TRAVEL ZOOM

INDEPENDENT lens maker Tokina has confirmed the UK release of a new 'compact super-wide zoom'.

The Tokina AT–X 16.5–135mm f/3.5–5.6 lens is available in either a Canon EOS or Nikon DX fit.

The 610g lens, priced £816, is designed to deliver the 35mm viewing angle

equivalent of a 25–200mm zoom. It measures 84x78mm.

'This lens is a great all-rounder, so is a really handy addition to any photographer's bag,' claimed Paul Kench, managing director of Tokina's UK distributor, Kenro.

For details call 01793 615 836 or visit www.kenro.co.uk.





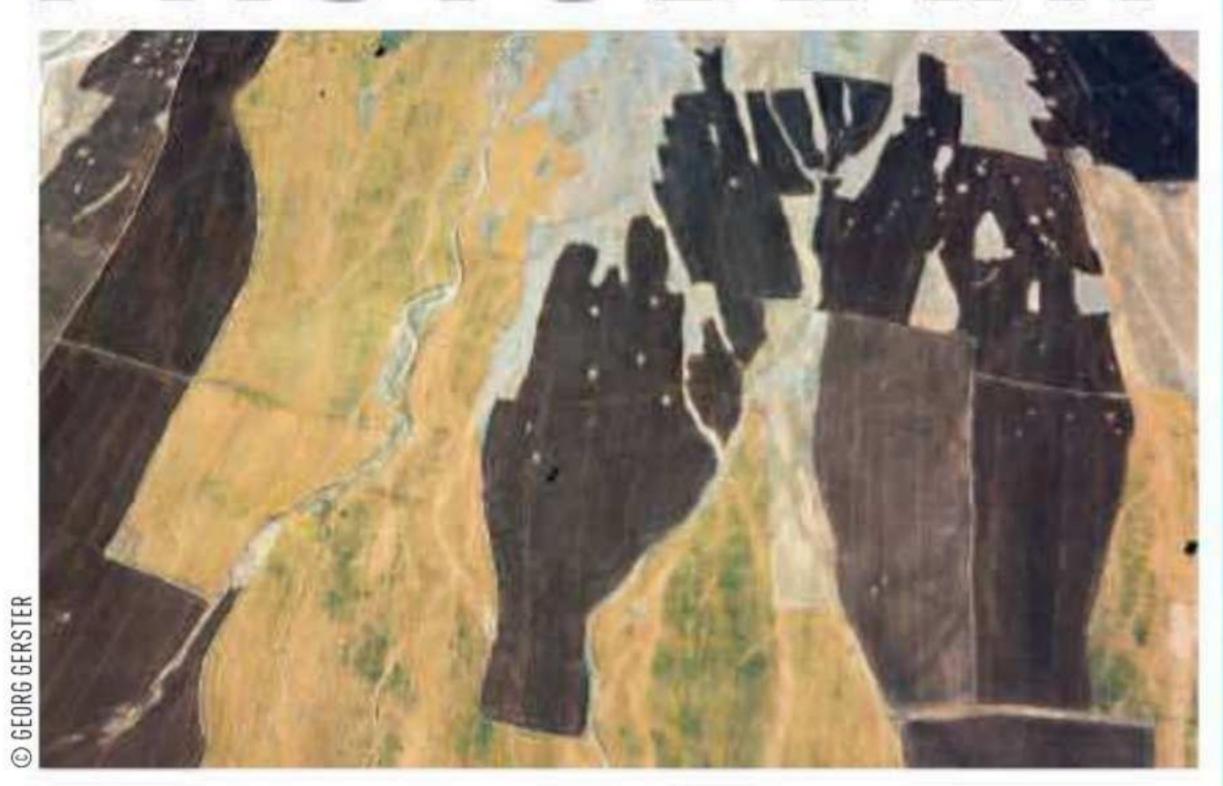
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APNews

A week of photographic opportunity

PHOTODIARY

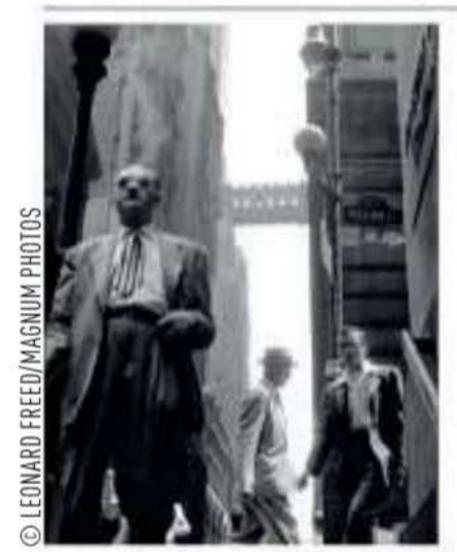


Wednesday 18 May

EXHIBITION Paradise Lost: Persia from Above by Georg Gerster, until 20 May at Lichfield Studios, London W10 6NE. Visit www.tristanhoare.com. **EXHIBITION** Last, an exhibition of work by Kingston BA students, until 4 June at Arden and Anstruther, West Sussex GU28 OAG. Tel: 01798 344 411. Visit www.ardenandanstruther.com.

Thursday 19 May

EXHIBITION Tea with The Stars by Larry Ellis, until 5 June at Dimbola Lodge, Isle of Wight PO40 9QE. Tel: 01983 756 814. Visit www.dimbola. co.uk. **EXHIBITION** Renewables by Toby Smith, until 19 May at Profile Gallery, Teesside TS12 1AQ. Tel: 01287 626 150. Visit www.profilegallery.co.uk.



Friday 20 May

EXHIBITION Leonard Freed's America, until 28 May at Magnum Print Room, London EC1V 3RS. Tel: 0207 490 1771. **EXHIBITION** Dark Chamber, features work by Billy Childish, Nhung Dang, Wolf Howard and David Wise, until 26 June at Dimbola Lodge, Isle of Wight PO40 9QE. Tel: 01983 756 814. Visit www. dimbola.co.uk.

Saturday 21 May

EXHIBITION Now and Then: Photographs by John Swannell, until 31 December at National Portrait Gallery, London WC2H OHE. Visit www.npg.org.uk. **EXHIBITION** The New Gypsies by Iain McKell, until 28 May at Fashion Space Gallery, London W1G OBJ. Visit www.fashionspacegallery.com.

Sunday 22 May

Photography, until 17 July at the V&A South Kensington, London SW7 2RL. Tel: 0207 942 2000. Visit www.vam.ac.uk. **DON'T MISS** Wildlife Walk along the cliffs (1pm-3pm, cost £2), at Lizard Point and Kynance Cove, Cornwall. Booking not necessary. Tel: 01326 291 052. Visit www.nationaltrust.org.uk.

Monday 23 May

EXHIBITION Marrakesh and Mountains: Land of the Berbers, until 29 May at artisan, London NW10 2BE. Tel: 0208 451 6315. Visit www.artisan80.com. **EXHIBITION** Thurston Hopkins, until 4 June at Getty Images Gallery, London W1W 8DX. Tel: 0207 291 5380. Visit www.gettyimagesgallery.com.

Tuesday 24 May LATEST AP ON SALE

DON'T MISS Chelsea Flower Show, until 28 May at Royal Hospital, London SW3 4SR. Tel: 0844 338 7528. Visit www.rhs.org.uk/chelsea. **EXHIBITION** by Magnum photographer Bruce Davidson, until 28 May at Chris Beetles Fine Photographs, London W1B 4DE. Tel: 0207 839 7551. Visit www. chrisbeetlesfinephotographs.com.



Photographer bags \$25k for Panama project

ARGENTINIAN LANDS SONY WORLD PHOTO TITLE

ARGENTINIAN photographer Alejandro Chaskielberg has won the Sony World Photography Awards 2011.

Alejandro, 34, fought off more than 105,000 entries to scoop the \$25,000 cash prize and the coveted L'Iris D'Or.

His winning photos depict the lives of a community of islanders who live on the Panama River Delta.

'These carefully directed pictures tell solid truths – about toil and communality and marginal economic survival – in a splendidly allusive way,' said Francis Hodgson, chair of the judging panel.

Alejandro, who spent two years living with the islanders for his 'High Tide' project, said: 'Using photography I have been able to present another version of the Panama River Delta and its community that has been photographically

ignored throughout the years.'

The Buenos Aires-born photographer began his career as a photographer on a local newspaper aged 18.

Meanwhile, amateur photographer Chan Kwok Hung from Hong Kong triumphed in the open category.

The 37-year-old jewellery maker landed a \$5,000 cash prize along with a Sony DSLR for a dramatic image called 'Buffalo race', captured on a trip to Indonesia.

Renowned US photographer Bruce Davidson, 77, was presented with the Outstanding Contribution to Photography Award in a ceremony held at the Odeon Leicester Square in London.

Louis Boulet from France won the Student Focus award.

Chan Kwok Hung's work was featured in AP 7 May.

HUNT ON FOR BEST ROYAL WEDDING PICS

AP HAS launched a nationwide search to find the best pictures taken on the day of Kate Middleton's marriage to Prince William.

Up for grabs to the winner of the online contest is a Samsung WB210 digital compact camera.

Nikon estimated that 327 million royal wedding-related photos were captured on digital cameras.

Entrants are challenged to submit shots

that capture the atmosphere of the day.

These can include the build-up, the procession, themed gifts, street parties, painted faces and Union flags.

Entries should be emailed to apcw@ipcmedia.com.

The competition closes on Tuesday 31 May 2011 (UK residents only).

For full details, including terms and conditions, visit www.amateurphotographer. co.uk.

SNAPSHOTS

- Japan's product supply chain will not get back to normal until the autumn, the country's Ministry of Economy, Trade and Industry has said. A government survey of Japanese industry found that around 60% of Japan's major manufacturers hit by the 11 March earthquake and tsunami resumed operations by 25 April. However, 30% said they will not be able to restart operations until July, reports Japanese trade publication *Pen* News Weekly.
- A candle-lit vigil for photographer Anton Hammerl, who went missing in Libya around six weeks ago, has been held in central London. The 41-yearold freelance photographer, originally from South Africa and now living in Surrey, is believed to have been captured by Gaddafi loyalists near the oil town of Brega. The vigil took place at St Bride's Church, Fleet Street, on 3 May. Photographers also remembered other journalists detained in Libya along with Anton.

AP on location, outside the Abbey

ROYAL WEDDING PHOTOGRAPHERS AVERT DISASTER



A WI-FI-EQUIPPED service depot located close to Westminster Abbey saved photographers from potential disaster after 3G wireless communication systems failed on the day of the royal wedding.

'Quite a few agencies are using us as a back-up for if their 3G network fails – which it already has done,' said James Banfield, a training manager at Nikon UK, speaking just hours before the wedding service at Westminster Abbey on 29 April.

Around 800 professional photographers documented the big day – most leaving nothing to chance. Some camped out overnight in tents while others arrived as early as 4am.

Express Newspapers photographer Paul Stewart told AP that he normally uses a 3G dongle to transmit images from laptop to the picture desk.

But, fearing interference would render 3G wireless technology useless, his bosses commandeered a Wi-Fi-equipped room above a pub close to Westminster Abbey for the group's nine photographers.

Stewart said many photographers were also using Eye–Fi memory cards to transfer their shots.

Press photographers took advantage of Wi-Fi facilities provided by Nikon and Canon.

Nikon UK's service depot was situated at the Queen Elizabeth Conference Centre – a stone's throw from Westminster Abbey.

Nikon, which also offered photographers a complementary check and clean of their camera gear, had already serviced more than 220 pieces of kit in the 24 hours before the royal nuptials.

'We've had lots of 600mm requests, lots of teleconverters, 500mm, 200–400mm – everything long you can ever imagine, especially for the "balcony kiss",' added Banfield.

'Even some of the old 1,000mm mirror lenses have been dug out of retirement...'

Photographers flooded into Nikon's depot during the afternoon.

'It got very busy, mainly once the action was over and the photographers came in to wire their images and get their cameras cleaned,' explained Nikon UK spokeswoman Jenny Grace.

Speaking beforehand, a spokesman for Getty Images, which had around 30 photographers in central London for the

Press photographers flooded into Nikon's service depot to download their images, moments after the wedding celebrations

event, told Canon: 'We have wireless setups, but we're anticipating that they won't work because of all the interference that we'll get on the day.'

Staff at Canon UK were primed to offer image-sensor cleaning, minor camera repairs and technical advice. Canon based itself at the Jacobs store in New Oxford Street.

Paul Stewart, who used a pair of Nikon D3S DSLRs for the big day, explained how photographers positioned 'sound-proofed' cameras inside Westminster Abbey to take pictures remotely without the shutter release disturbing the 2,000 wedding guests.

Getty's spokesman added: 'Some photographers will be keeping the trigger down for the best part of an hour constantly when they [the wedding guests] start coming out of the church...'

• Nikon has released a time-lapse video of the royal wedding, captured from the roof of the Queen Elizabeth Conference Centre, opposite Westminster Abbey. To view it, visit www.amateurphotographer.co.uk

PHOTOGRAPHERS ATTACK 'INSANE' SECURITY RULES



PHOTOGRAPHERS descended on City Hall in London for a peaceful protest against what they regard as overzealous behaviour by private security guards.

Around 40 photographers gathered outside the offices of London Mayor Boris Johnson on 3 May, to protest that private security guards prevent them taking pictures in privately owned 'public spaces'.

Organised by the I'm a Photographer, Not a Terrorist! campaign group, the 'flashmob' lasted about 30 minutes.

The peaceful protest, which coincided with World Press Freedom Day, attracted around 40 photographers

Among the protesters – who were urged to bring along tripods – was photographer Peter Marshall, who described a 'paranoia about terrorism' among security officials.

Marshall, who said he was once stopped at Canary Wharf, added: 'There is an increasing privatisation of public spaces, which we have to fight against.'

Brazilian photographer Andre Stefano spoke of how he was stopped by three security officials while taking pictures near Tower Bridge for an advertising commission last year.

Grant Smith, one of the organisers, claimed: 'Private security guards are being mandated to control and attempt to prohibit photography from public spaces of private (corporate) buildings.

'The authority to do this is illegal and amounts to legitimisation of these security forces to act as law enforcers, without public accountability.'

Organisers added: 'Most insidious of these is the outright banning of photography in some of our most widely enjoyed public spaces, such as Canary Wharf and the Thames Walk between Tower Bridge and City Hall.

Photo rights campaigner Mark Singleton branded the behaviour of officials 'insane'. He told us: 'Twenty-nine years ago today I was on the flight deck of HMS *Hermes*, outside the Falkland Islands. I was allowed then to walk around with a camera.

'In London, in my home town, I cannot walk around with a camera... It really is bureaucracy and political madness gone to extremes.'

During the protest, organisers delivered a letter to London Mayor Boris Johnson, explaining the reasons behind the gathering.

The letter was delivered to staff at the City Hall reception desk.

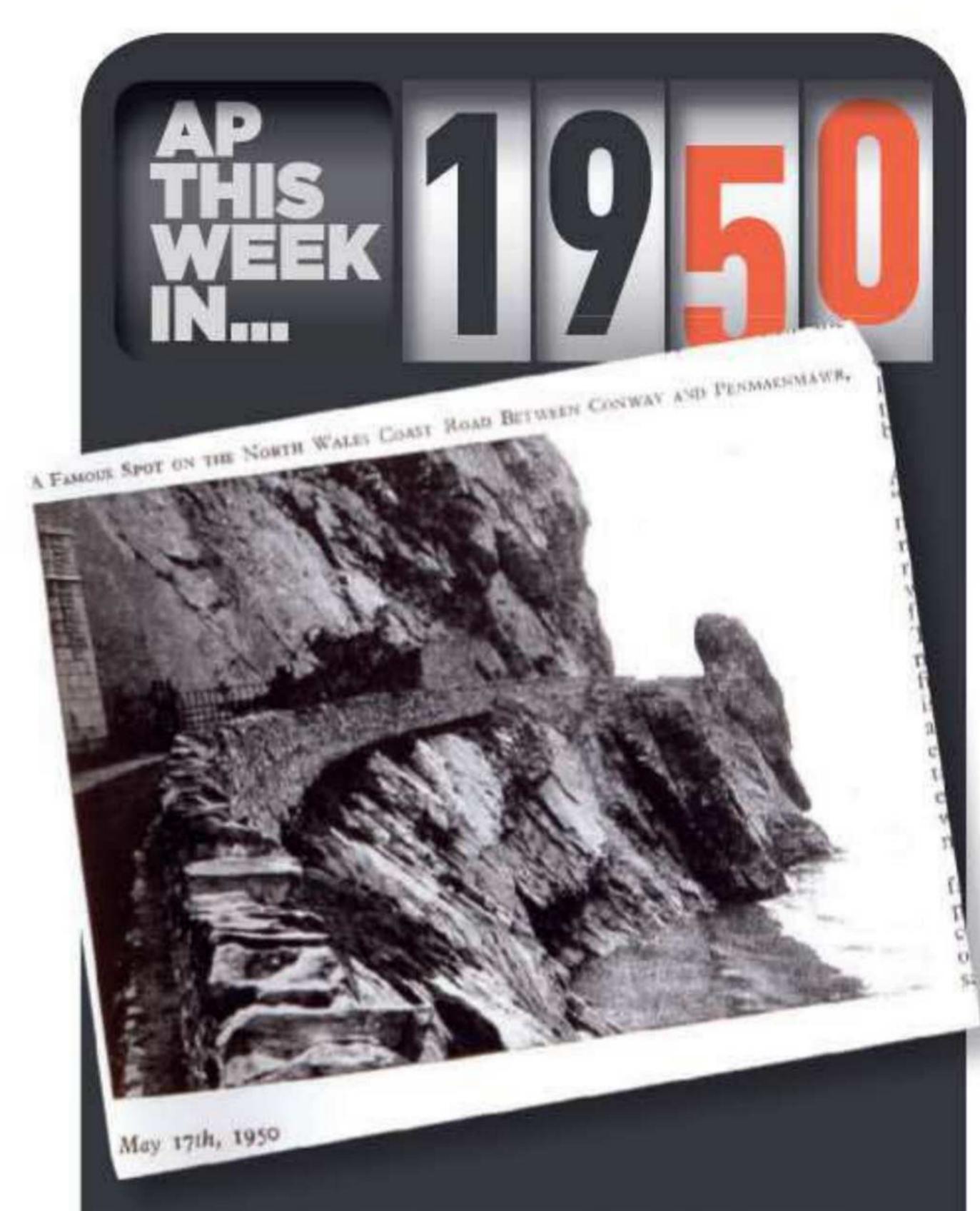
Earlier this year, following its review of police anti-terrorism powers, the Government promised to strengthen guidelines given to private security personnel.



a story?
Contact Chris Cheesman
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Fax: 0203 148 8130
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@ipcmedia.com

APNews



Lancelot Vining photographed the scene of a mystery disappearance this week in 1950. While being driven around North Wales, he noticed a curve in the coastal road from Conway. 'I knew this spot; it was where, in 1909, Miss Violet Charlesworth's car was found hanging over the sea, after demolishing a stone wall,' wrote Vining in his *Miniature Camera Gossip* column. 'It was the mystery story of the year; Violet was not in the sea, but was found weeks later in Oban, Scotland. The shot I took, reproduced here, will make another slide for my "Forty years in Fleet Street" talk.'

Club news from around the country

CLUBNEWS

BRIDPORT CAMERA CLUB

Club member Charlie Wheeler triumphed in an internal competition with the theme 'springtime'. Charlie's picture beat more than 50 other entries, earning him the Chairman's Challenge Cup. The club says it has now completed its 2010/2011 season and will resume meetings in September.

CARDIFF CAMERA CLUB

Members of Cardiff Camera Club say they want to photograph local events to gain much-needed 'on-location' experience over the summer. Members already take part in projects with community groups, reports Wales Online. Visit www. cardiffcameraclub.co.uk.

SNAPSHOTS

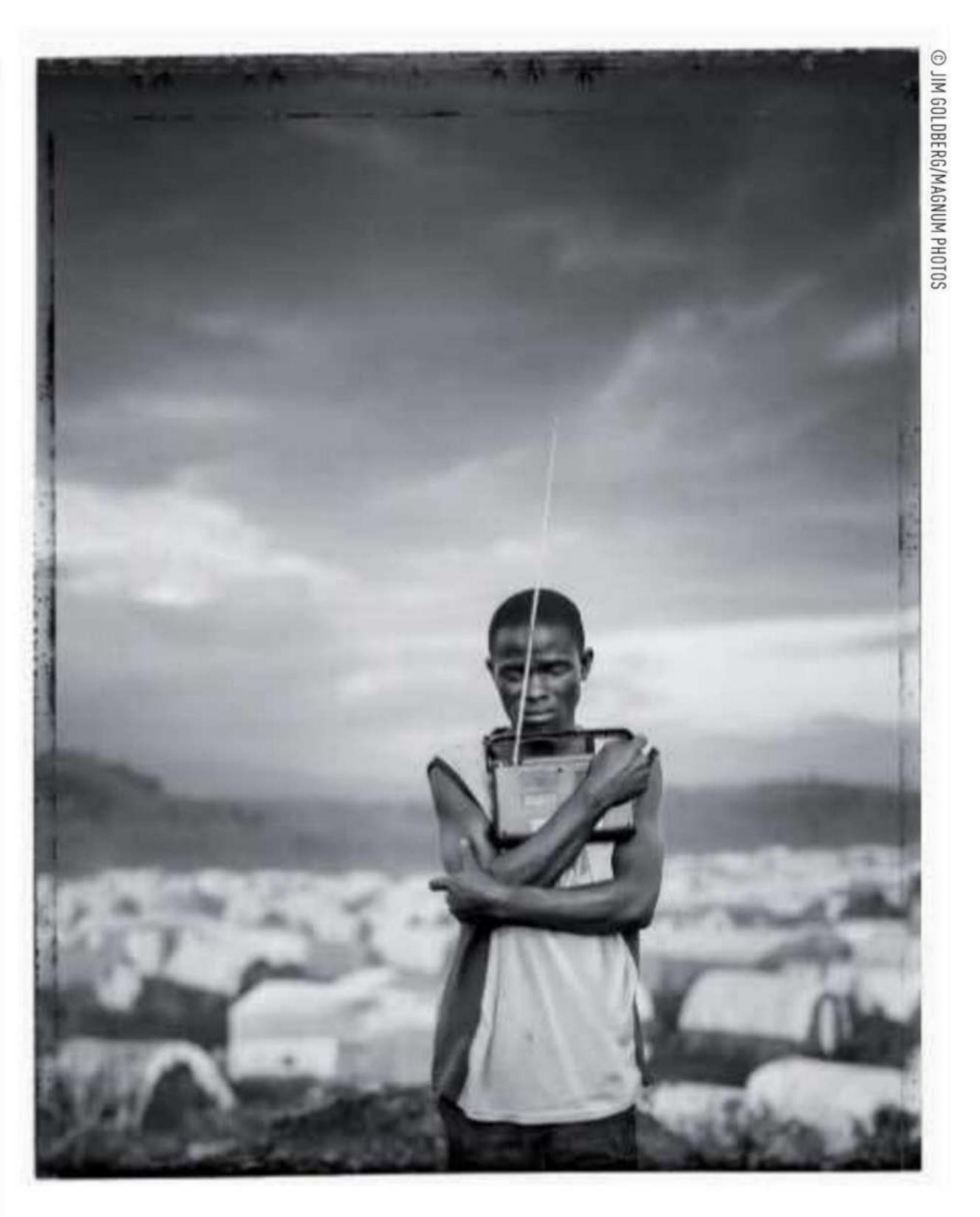
Magnum is set to host a Professional Practice event in Liverpool next month. The weekend event, to be held on 4-5 June, will feature one-hour presentations by eight leading figures in the imaging industry and the chance to network with people working in the editorial, commercial and publishing industries. Tickets cost £350, plus VAT. The cost includes lunch and refreshments on both days. Photographers aged under 25 can take part for a subsidised rate. The event takes place at the Antony Walker Education Centre. Applications close on 18 May. Visit http://events. magnumphotos.com/ events.

Photographer David Goldblatt has won the 2011 Kraszna-Krausz Book Award for images of Johannesburg shot over a 40-year period. Goldblatt's book, called *TJ:* Johannesburg Photographs *1948-2010*, was accompanied by a novel about living in the city, written by Ivan Vladislavic, called Double Negative . The award for best moving image book went to Matthew Solomon for his film. Disappearing Tricks.



Do you have a story?

Contact Chris Cheesman Tel: 0203 148 4129 Fax: 0203 148 8130 amateur photographer @ipcmedia.com



Deutsche Börse Photography Prize

US PHOTOGRAPHER WINS £30K TITLE

US PHOTOGRAPHER Jim Goldberg has been declared the winner of the £30,000 Deutsche Börse Photography Prize 2011.

Organised by The Photographers' Gallery, the annual contest aims to reward a photographer who has made 'the most significant contribution, in exhibition or publication format, to the medium of photography in Europe'.

Goldberg beat three other finalists to clinch the award for his exhibition, Open See.

The project, which combined still imagery with video, documented the migration of people from war-torn countries such as Iraq, to make new lives in Europe.

The three other shortlisted photographers were Thomas Demand (Germany), Roe Ethridge (USA) and Elad Lassry (Israel). They each received £3,000.

BEST CRICKET PHOTO REVEALED

SCOTT Barbour has won the inaugural Wisden and MCC Cricket Photograph of the Year competition. Scott, a professional photographer, clinched the title with an image of James Anderson and his England team-mates celebrating the wicket of Australian batsman Brad Haddin during the recent Ashes tour (pictured).

Chairman of the judging panel Chris Smith said: 'The range of images submitted was



very impressive, and it took us far longer than we expected to choose the winner...'

Gareth Copley was runner-up. For details about next year's competition visit www.lords.org/photooftheyear.

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Optio WG-1

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A Leica M9 Special



Collect six tokens and you could be the lucky winner of a Ffordes 50th Anniversary Leica M9 Special Edition and 35mm f/2 lens

FFORDES Photographic is celebrating its 50th anniversary, and to commemorate the occasion the company has joined forces with *Amateur Photographer* to offer one lucky reader the chance to win a Leica M9 Special Edition* and 35mm f/2 Asph chrome lens worth more than £7,000.

Competition Leica M9 Special Edition

All you have to do is collect six of the eight individually numbered tokens that will appear in AP. The first token is already printed on the form opposite. The remaining seven tokens will

then appear in AP issues dated 28 May, 4 June, 11 June, 18 June, 25 June, 2 July and 9 July. We're printing eight tokens, but you only need to collect six. Then attach the tokens to the special entry form (see opposite), complete your details and send it to the AP office at the address stipulated by Friday 29 July 2011. The entry form will also appear in AP 4 June. You will be able to download a maximum of one token from the AP website at www.amateurphotographer.co.uk

and one token from the Ffordes website at www. ffordes.com if you miss any of the tokens published in the magazine. There are no questions to answer and you do not need to send in any pictures. The winner of the Ffordes 50th Anniversary Leica M9 Special Edition and 35mm f/2 Asph lens will then

photographic situations. It all adds up to

absolute reliability over decades of use.

So make sure you collect your tokens so you can be in with a chance of winning this Leica M9 Special Edition with lens worth more than £7,000!

be drawn at random after the closing date.



The Di622 Mk 2 flash gun incorporates all of the award winning features from the original Di622 plus Nissin's latest technology, which includes Wireless TTL Remote, EV compensation function (-1.5 - +1.5), My TTL and Slave Off Camera flash facility for film and digital systems.

Other key features include:

Guide No.62 (M) at ISO200 105mm

6 Levels of Manual Power Control

Auto Zoom 24 to 105mm and W/A Diffusor

Auto Zoom 24 to 105mm and W/A Diffuser

Add to this the Bounce and Rotating Head, X Sync Terminal and Firmware Upgrades and it's easy to see why the Di622 Mk 2 gives you greater control.

Two models are available, compatible with Canon E-TTL 11 and Nikon iTTL DSLR Cameras. Visit www.kenro.co.uk for further technical information.









Greater Control







Edition ENTRY FORM

TO ENTER the Amateur Photographer/Ffordes prize draw, simply collect six differently numbered tokens and fill in the form below. Token 1 is printed below, while token 2 will appear in the 28 May issue, token 3 in 4 June, token 4 in 11 June, token 5 in 18 June, token 6 in 25 June, token 7 in 2 July and token 8 in 9 July 2011. One token may also be downloaded from www.amateurphotographer. co.uk and one from www.ffordes.co.uk. Please note that only original (no photocopied) tokens will be accepted. Send your completed coupon and the six tokens in an envelope to Amateur Photographer/Ffordes Competition, IPC Media, 8th Floor, Blue Fin Building, 110 Southwark Street, London SE1 OSU. The closing date for receipt of completed forms is Friday 29 July 2011. This form can also be downloaded from www. amateurphotographer.co.uk so you don't have to cut up your issue of AP.



Collect six original tokens in total, two of which can be downloaded – one from www.amateurphotographer.co.uk and one from www.ffordes.com

PLEASE USE BLOCK	CAPITALS	
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		Postcode
Daytime telephone no). ************************************	
Date of birth	**********	(You must be over 18)
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** WHEN YOU ENTER THIS COMPETITION, YOUR EMAIL ADDRESS WILL BE ADDED TO THE FORTNIGHTLY *AMATEUR PHOTOGRAPHER* NEWSLETTER. HOWEVER, YOU WILL BE GIVEN THE OPPORTUNITY TO UNSUBSCRIBE FROM THE EMAIL NEWSLETTER VIA THE UNSUBSCRIBE MESSAGE IN THE EMAIL.

TERMS AND CONDITIONS AMATEUR PHOTOGRAPHER, PUBLISHED BY IPC MEDIA LTD (IPC), WILL COLLECT YOUR PERSONAL INFORMATION TO PROCESS YOUR ENTRY AND TO GAIN A BETTER UNDERSTANDING OF OUR MAGAZINE READERSHIP. PLEASE TICK IF YOU WOULD LIKE TO RECEIVE EMAILS CONTAINING NEWS, SPECIAL OFFERS AND PRODUCT AND SERVICE INFORMATION, AND TO TAKE PART IN OUR MAGAZINE RESEARCH VIA EMAIL. FROM AMATEUR PHOTOGRAPHER AND IPC FROM CAREFULLY SELECTED THIRD PARTIES AMATEUR PHOTOGRAPHER AND IPC WOULD LIKE TO CONTACT YOU BY POST OR TELEPHONE TO PROMOTE AND ASK YOUR OPINION ON OUR MAGAZINES AND SERVICES. PLEASE TICK HERE IF YOU PREFER NOT TO HEAR FROM US 🔲 IPC MAY OCCASIONALLY PASS YOUR DETAILS TO CAREFULLY SELECTED ORGANISATIONS SO THEY CAN CONTACT YOU BY TELEPHONE OR POST WITH REGARDS TO PROMOTING AND RESEARCHING THEIR PRODUCTS AND SERVICES. PLEASE TICK HERE IF YOU PREFER NOT TO BE CONTACTED 🗔 PRIZE DRAW RULES: 1) THE CLOSING DATE FOR ENTRIES IS FRIDAY 29 JULY 2011. 2) ALL ENTRIES MUST BE ON THE ORIGINAL ENTRY FORM (OR A DOWNLOADABLE ENTRY FORM AVAILABLE AT WWW.AMATEURPHOTOGRAPHER.CO.UK) WITH SIX DIFFERENTLY NUMBERED ORIGINAL TOKENS (NO PHOTOCOPIES ACCEPTED) OR FOUR DIFFERENTLY NUMBERED TOKENS AND ONE TOKEN DOWNLOADED FROM WWW.FFORDES.COM AND ONE TOKEN DOWNLOADED FROM WWW.AMATEURPHOTOGRAPHER.CO.UK. 3) ENTRIES RECEIVED MUTILATED, ILLEGIBLE, ALTERED, INCOMPLETE OR NOT COMPLYING EXACTLY WITH THE RULES AND INSTRUCTIONS WILL BE DISQUALIFIED. 4) NO RESPONSIBILITY CAN BE ACCEPTED FOR ENTRIES LOST OR DELAYED IN THE POST OR ELSEWHERE. 5) NO CORRESPONDENCE WILL BE ENTERED INTO AND ENTRY IMPLIES ACCEPTANCE OF THE RULES AS FINAL AND LEGALLY BINDING. 6) EMPLOYEES (AND THEIR RELATIVES) OF IPC MEDIA, FFORDES PHOTOGRAPHIC OR LEICA CAMERA LTD ARE NOT ELIGIBLE FOR ENTRY. 7) THE PRIZE IS AS LISTED – THERE IS NO CASH ALTERNATIVE. 8) THE WINNER WILL BE DRAWN FROM ALL ELIGIBLE ENTRIES AT RANDOM AND WILL BE NOTIFIED BY TELEPHONE BY THURSDAY 4 AUGUST 2011. THE WINNER IS REQUIRED TO RESPOND BY FRIDAY 5 AUGUST 2011, OTHERWISE THE PRIZE WILL BE WITHDRAWN AND ANOTHER NAME WILL BE PICKED AT RANDOM. 9) THE WINNER MAY BE REQUIRED TO PARTICIPATE IN A PRIZE-GIVING CEREMONY. IT IS THE RESPONSIBILITY OF THE WINNER TO INCUR ALL COSTS OF ATTENDING THE PRIZE-GIVING CEREMONY (CHOICE OF LOCATIONS OFFERED). NO EXPENSES WILL BE PAID IN RESPECT OF COLLECTION OF THE PRIZE. 10) ALL ENTRANTS MUST BE OVER 18 YEARS OF AGE. 11) THE COMPETITION IS OPEN TO READERS IN THE UK AND REPUBLIC OF IRELAND ONLY.



ABOUT FFORDES

FFORDES Photographic opened for business in 1960 and was founded by Reg Byford. In the early '80s his son Steve joined the company, selling on the shop floor, and took over the running of the firm when his father died. The company was originally based in Essex, but moved to the Highlands in 2001 and is located in what was a derelict church just outside Beauly called The Kirk. It houses not only Ffordes Photographic, but also Beauly Gallery, which is run by Steve's daughter Cherry. Upstairs, Steve works alongside his son Ross and five other experienced members of the Ffordes team. The Kirk has been converted into a beautiful and useful building once again, and the gallery and coffee shop downstairs complement Ffordes upstairs, as both are run with enthusiasm, offer great service and promise a warm Highland welcome.

FFORDES SERVICES

Ffordes is one of the largest used-equipment specialists in the UK, and offers commission and part-exchange services, and outright purchase of a wide range of classic, medium-format, rangefinder, large-format, digital and 35mm SLRs, plus lenses. The company's stock also includes new equipment, such as bodies, lenses, scopes, binoculars and a whole lot more.



Ffordes Photographic Ltd, The Kirk, Wester Balblair, By Beauly, Inverness-shire IV4 7BQ, Tel: 01463 783 850. Website: **www.ffordes.co.uk**. Email: info@ffordes.com. Open Mon-Fri 9am-5.30pm.

The latest photography books, exhibitions and websites. By Oliver Atwell

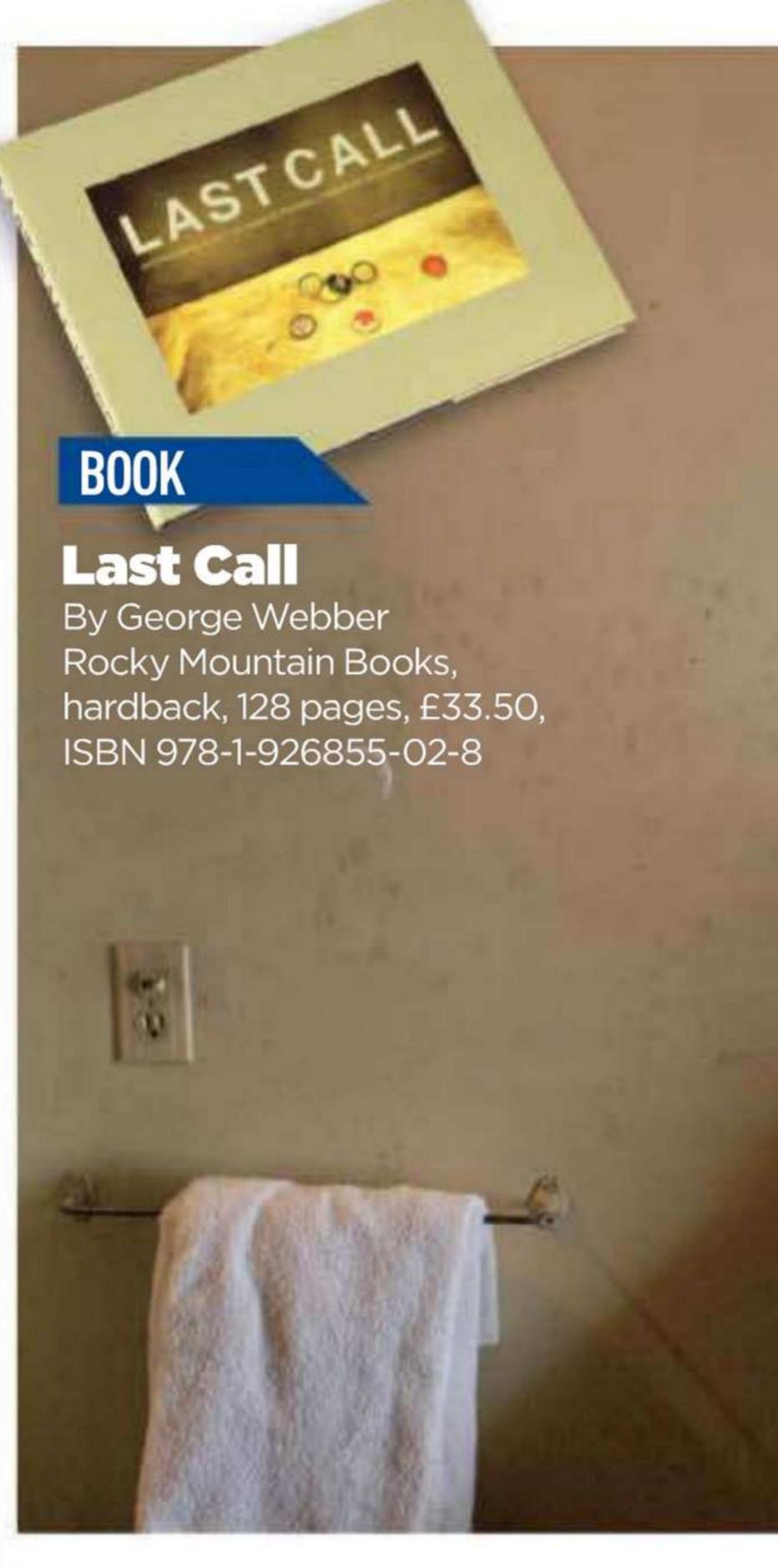
EXHIBITION

The North

By John Bulmer. Until 12 June. Third Floor Gallery, 3rd Floor, 102 Bute Street, Cardiff CF10 5AD. Tel: 02921159151. Website: www.thirdfloorgallery.com. Open: Wed-Sun noon-6pm. Admission free

THIS exhibition recounts John Bulmer's travels across the North of England in the 1960s and '70s as he documented the changes that were taking place and what it meant to be working class. At this time, the cultural and economic landscape was shifting and transforming – what was once the industrial heart of Britain built on coal mines and cotton mills was fast becoming something rather more diverse. Through his lens, Bulmer has captured the striking beauty and charm of the industrial locations and the people within. Importantly, the images broke away from the stereotypical image of the north being a deprived and rundown area. Much of the photography of the time was monochrome and for a gritty project like this you could be forgiven for assuming that Bulmer would have followed suit. But Bulmer was one of the key British pioneers of colour imagery and the work he produced here is all the better for the vivid colours that inject life into many of the landscapes and portraits.







FOR CITIES to advance, the old has to be torn down to make way for the new. It's a sad

symptom of human progress and one that is nicely documented in George Webber's text and photography. Between 2004 and 2009 Webber visited the vanishing spaces







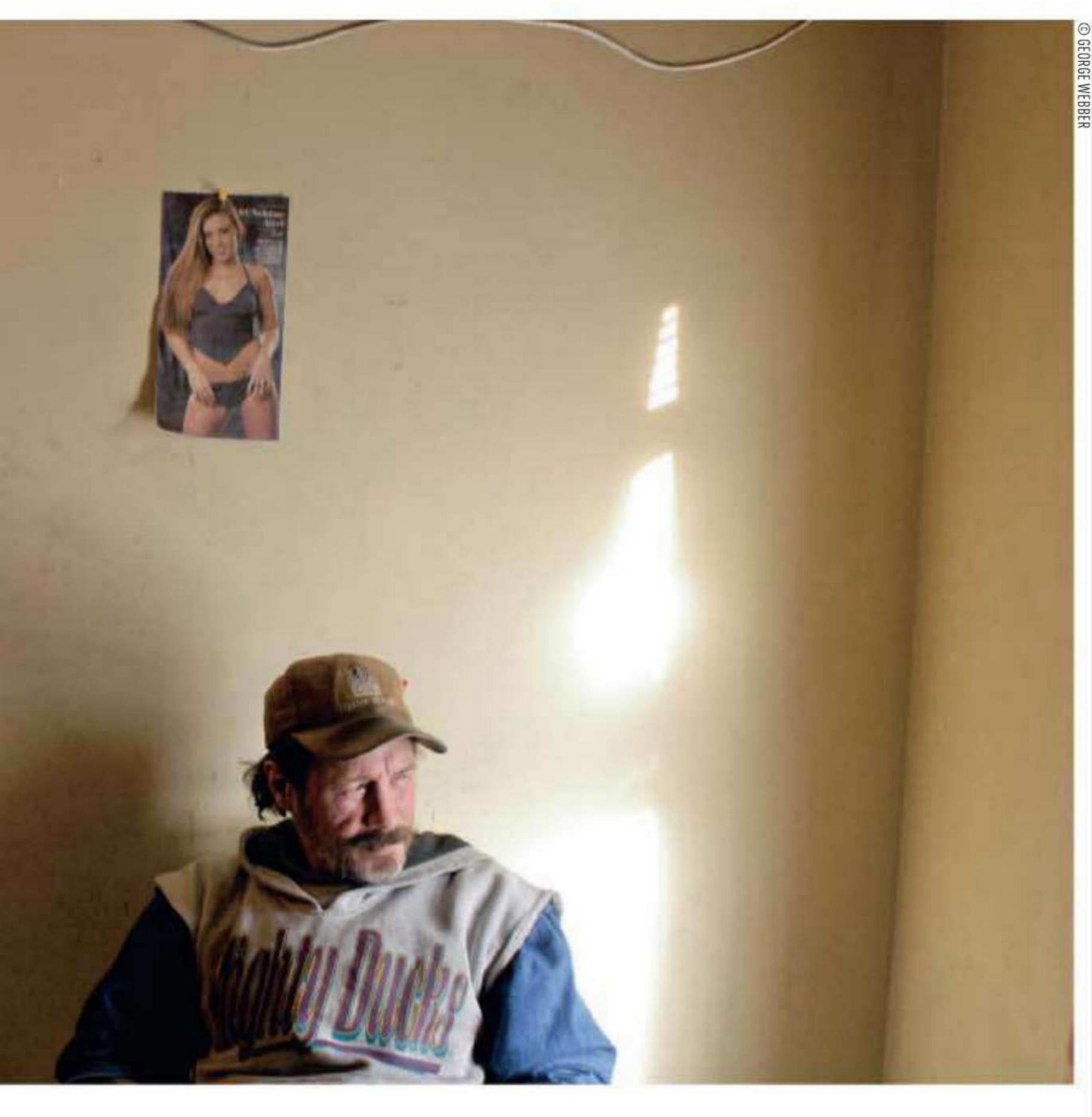
Stars and cars of the '50s

By Edward Quinn TeNeus, £25, paperback, 256 pages, ISBN 978-3-8327-9450-7



HOLLYWOOD stars and cars are probably the most glamorised objects of the 20th century, and in Edward Quinn's images the two are a match made in monochrome heaven. The

post-war years of the 1950s were a period marked by optimism, glamour and the rise of the celebrity. Quinn was there to capture them all through his lens and his images reveal that the real mark of success came on four wheels. The book is likely to appeal to anyone interested in '50s stardom or vintage motors, but for anyone else the images may begin to smack of repetition. If anything, the pictures provide an obvious thread through time towards publications such as OK! and Hello! magazines. But as a whole, the book works well.



of Calgary's East Village. It's an area that pulses with a gentle feral heart, a notion that is beautifully captured in Webber's colour images. Many of his photographs are bathed in the fluorescent glow of interior light, creating a strange urban netherworld that never feels entirely real. It's only when you begin reading the text that the reality hits you.

The book includes excerpts from Webber's journal and many of his observations are tainted with a veneer of melancholy that is often incredibly moving. One day the East Village will be gone. But memories of what the area once was will live on through recollection and the pages of this book. In that respect the book is a huge success.





http://photo.tutsplus.com/



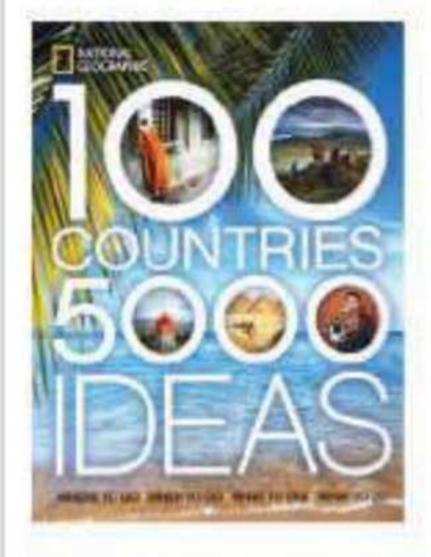
THERE are a lot of photography tutorial and advice websites out there, but many of them can

suffer from being a little underwhelming. There's a lot to cover and many of the articles that appear on these sites seem to say a lot without really saying anything. Phototuts+ is a nifty site that suffers from none of these problems. It offers tutorials on composition, equipment, settings, post–processing, film photography and a lot more. It's a treasure trove of information. Crucially, the site doesn't just pander to

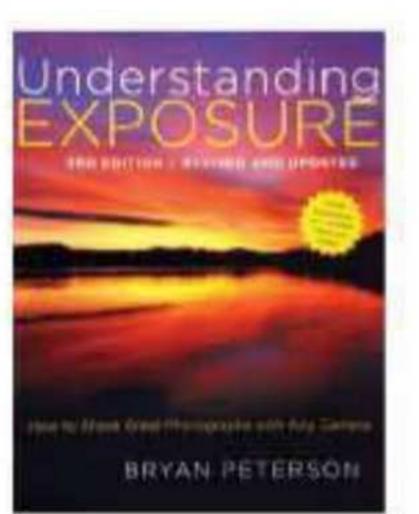
beginners or experts. There's something for everyone, with the articles ranging from working with manual focus right through to arranging lighting rigs. As well as text, there are also plenty of helpful video tutorials that lay out some of the more tricky technical advice in easy-to-follow visuals. Perhaps the best feature of the site is the Friday Photo Critique, a 'weekly community project'. It's a great feature where readers submit their photos to be critiqued by the other readers of the site. It's a good way of forming a supportive community spirit on the site and something that encourages repeated visits.

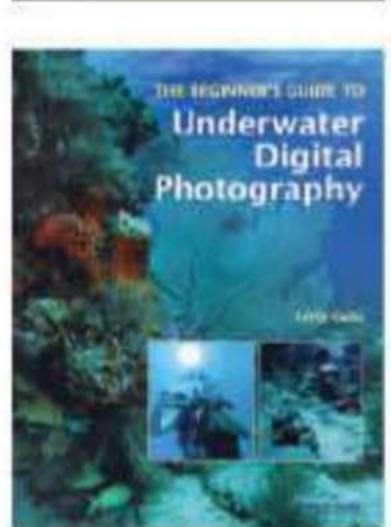
CONDENSED READING

A round-up of the latest photography books on the market









• 100 COUNTRIES, 5,000

£12.99 This is one for the holiday snappers and landscape hunters. Although 100 Countries, 5,000 Ideas is not strictly a book on photography, any volume detailing potential photographic opportunities is worth a look. The information is plentiful and the imagery is enough to give the reader some solid ideas of what to expect from the locations.

● A YEAR IN THE LIFE OF WINDSOR AND ETON by Joanna Jackson, £16.99 Joanna Jackson's charming book serves as a guide to Her Majesty's favoured weekend home. It's a nicely produced book that is sure to have you pencilling a trip to Windsor in your diary. Joanna's images are vivid, informative and cover just about every element of the town.

 UNDERSTANDING EXPOSURE by Bryan Peterson, £19.99 It's fair to say that exposure is one of the trickiest concepts to master when starting out in photography. Even professionals can struggle sometimes. Understanding Exposure is one of the best books on the subject to land on the desks of AP and is highly recommended. Every aspect is covered in easily accessible text and each point is illustrated by several helpful images. This newly revised edition includes a bonus chapter on flash and HDR. • THE BEGINNER'S

GUIDE TO UNDERWATER
DIGITAL PHOTOGRAPHY

by Larry Gates Underwater photography may seem like a tricky affair, but Larry Gates holds the reader's hand through the technical and artistic decisions you are likely to face when attempting to get a good close-up of an eel. The information within should tell you just about everything you need to know.

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



AMATEUR OR PROFESSIONAL?

Having recently started reading AP, I am starting to become confused as to where the line between amateur and professional photography lies – when exactly do you cross the line to the higher leagues?

Chan Kwok Hung (see AP 7 May) has been named winner of the open category at the Sony awards. Yet his shot was made using a £3,000 camera, then making alterations in Photoshop. This seems outside the realms of 'amateur' photography.

The Canon EOS-1D cameras he uses are marketed as professional models and are well out of reach of many budding photographers. While I know that some people will have a lot of spare cash for their hobby, isn't this going a little too far?

I also appreciate that Photoshop is not too dissimilar to dodging and burning your way around the darkroom, but it seems to me to be a pretty substantial tool for bringing to life a picture that was on the edge. Surely, altering an image in Photoshop no longer makes you a photographer but an image manipulator? Does it not make me better in the long run to learn how to expose my photo properly when I'm standing in front of my subject rather than hiding behind my laptop?

Having only a 35mm SLR and with no darkroom, I have to focus on taking the best shots with what's available. I can't add light to my shadows or move curves to make the subject stand out; I can't even burn and dodge. So am I allowed to share the same category as Chan Kwok Hung and call myself an 'amateur'? If not, how do I know when I can? **Kieran Soffe, West Yorkshire**

This is a great question. The essential difference between an amateur and a professional is that an amateur takes pictures for fun – not to make a living. Some people take their fun more seriously than others take their career, and at the same time some have more money to spend on their leisure than others do on essential capital equipment. What you use makes no difference to your status, but the spirit in which it is done is fundamental.

The issue of how much manipulation a photo can bear before it stops being a photo is age-old and more complex than can be answered here. In short, though, it is a matter of taste, integrity and intention – *Damien Demolder*, *Editor*

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer Gipcmedia.com

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whether you would
like to receive
Fujifilm film or a
memory card
(please state type
preferred) and
include your full
postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

UNLEASH THE POTENTIAL

What an excellent article by Professor Newman challenging the need for an ISO control on cameras (AP 30 April). But why stop there? Digital cameras have been a huge advance in image processing, but a much smaller advance in the way in which we engage with the camera. As Professor Newman says, we are actually thinking about depth of field and motion blur when we are choosing aperture and shutter speed, so why aren't cameras calibrated in this way? Surely calculations based on image content and lens data can be displayed, defining depth of field and risk of motion blur. Even better, perhaps, these parameters could be illustrated in an electronic viewfinder so that the photographer can see the impact they have on the image.

As Editor Damien Demolder says in his comment, many photographers would miss the traditional approach but, as a member of Colchester Photographic Society, I know how many people struggle to grasp the relationship between each of these parameters. Isn't it time that the full potential of digital technology was exploited to enable all keen photographers to concentrate on the image content and not the equipment?

WHAT NOW?

Kevin Bell, via email

First a really interesting article on sensor comparison across Sony, Nikon and Pentax DSLRs, and then another on the death of ISO (both AP 30 April). It left me with an uneasy feeling that excuses for my results were being swept aside – where to go now? **Andrew Turner, via email**

The bottle! - Damien Demolder, Editor

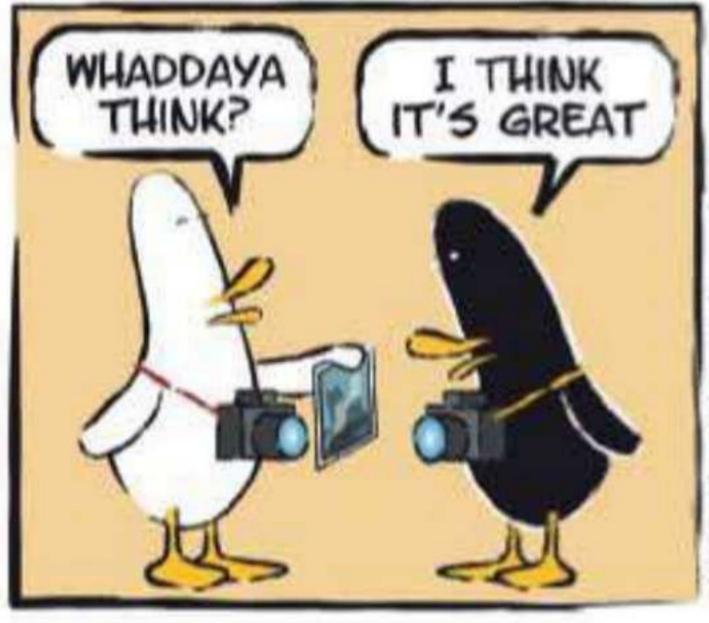
PESKY PHOTOGRAPHERS

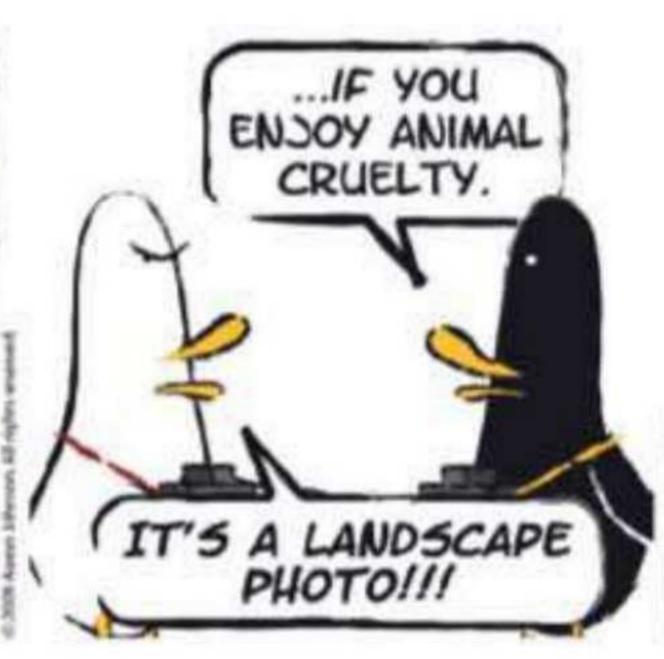
I read with interest Huw Williams' letter of the week in AP 23 April regarding the loud group of photographers who thought they were better than a student because they had expensive kit. I have long been of the view that the end photograph is what matters rather than the type of camera used.

I recently had a similar experience, which I thought worth sharing. In February I visited the Lake District and spent some time in Wasdale, which is an amazingly scenic and popular place. As we came into the valley I drove past a group of photographers who were quite obviously together and looked to be on a course. The leader of them appeared to be setting tasks and the group was dispatched to complete them, all done with a lot of noise. Not unnaturally, we drove further down the side of the lake and parked the car. I retrieved my Nikon D80 with Sigma 10-20mm f/4-5.6DC HSM lens and tripod from the boot and set it up at the side of the lake. I took a couple of quick test shots in automatic mode to gauge the lighting conditions, prior to making adjustments for a few manual efforts.

It was at this point that a voice in the background shouted from about 20 yards away: 'Could you move as you're in our shot?' I turned and to my dismay found that

What The Duck







http://www.whattheduck.net/

SAVE OUR SMALLER SHOPS

I read John Cartwright's letter of the week in AP 30 April with interest and applaud his desire to keep the small photographic retailers afloat. In my experience the level of service given by smaller retailers far exceeds that of the national chains, since their business is more built on customer satisfaction, which in turn leads to return custom. The larger chains can afford to lose a customer here and there because their widespread advertising means there is a constant influx of new customers – something that the small retailer can scarcely afford.

Having worked for a 'smaller retailer', the London Camera Exchange, I can tell John that the profit made by the retailer on his lens purchase was negligible, though. Especially if that retailer is undercutting a low-overhead, ship-it-from-a-warehouse internet company by £5. John doesn't mention which lens he purchased, but presuming it was a mid-range consumer lens, then the actual profit after tax would probably have been no more than £20 or £30.



Obviously, this turnover of stock is good for the business, not least because it will keep David Lipson's Nikon rep happy, but in terms of sustaining the longevity of the business it does little. It would probably only pay one staff member for half a day's work. If John and people like him are sincere in supporting their local camera retailers, then can I suggest the next time they make a purchase they consider a new memory card or two, or perhaps a larger kit bag for the new equipment, because this is where the real money is made.

Paul Woods, London

two of the group had set up their tripods and cameras behind me, and were lining up to take pretty much the exact picture that I was.

Now I do not consider myself a professional photographer or even a semi-professional. I have always taken photographs for my own personal enjoyment and the only place they are displayed are on the walls around my home. But a public place is just that, and just because you might have paid to go on a landscape course for the weekend, it does not give you the right to order other photographers to move. As it was quite obvious that I was taking a photo at the time, a bit of common courtesy would not have gone amiss. I hoped that this was an isolated incident, but Huw Williams' letter has revealed that it is not.

Andrew Awmack, Wiltshire

Andrew, I wonder if you know how to perform a 'moonie'? - Damien Demolder, **Editor**

PURE CYNICISM

I don't think Jenny Grace of Nikon (AP 9 April) has answered Karl Debenham's question regarding the price of the Nikon battery grip: is it 'the complexity of the grip, or... cynicism?' We all understand that a battery grip extends the shooting capability of the camera and so on, but I do agree with Karl that £300 for it is expensive. I have a Pentax K20D and K-5 with matching grips for both of them; the K20D's was made by Pentax, but the K-5 grip was produced by another company. There are no differences in the functionality of the two grips, but there is a big difference in price: \$200 for the K20D grip and \$70 (including two spare batteries) for the K-5 one.

To be objective, I should point out that the Pentax-made grip feels slightly better in the hand and matches the camera colour

perfectly, but you really need to compare both grips side by side to see and feel the difference. I think all accessories that big companies manufacture have a selling price that has no justification in quality or functionality. This is similar with prices for printer cartridges, where the price for a new set almost equals the price of a new printer. My honest belief is that companies think that if you've got the camera you have to pay premium for any accessory you buy. By not answering Karl's question, Jenny is really giving the answer: it is cynicism! Stan Zelivianski, Chicago, USA

CAMERA PHONE CRISIS

While I'm obsessed with high-quality images from my Nikon D90, my wife is of a mind that the photo is all-important rather than what was used to take it. Two years ago she shelved her digital compact in favour of her mobile phone. The quality of her images is excellent despite my initial scepticism. Plus, she's stolen a march on me on several occasions by asking celebrities visiting the area to pose for a picture. Those shots were then sent into her favourite women's magazines and every one was published. Not for a huge fee, but published just the same. And, to add salt to my wounds, she often chides me by asking: 'Had any photos published recently?' As proof of the old cliche that who's behind the camera is more important than what type – or make – of camera they use, my missus would be hard to beat.

Alex Dixon, Tyne and Wear

Don't worry, Mr Dixon, I have it on the highest authority that camera phone users will not be permitted to enter the Kingdom of Heaven – nor to even photograph it through the pearly gates – Damien Demolder, Editor

AP reader Michael Tait finds himself turning to a photographic retailer after a poor eBay experience

READ a Backchat article a while ago in which the writer spoke of his experience with 'eBay talk' when cameras were involved: 'Selling for a friend'; 'I know nothing about cameras'; and so on. I have bought and sold a number of photographic items and know the importance of accurate description and being honest if you cannot confirm a fact. When buying you can ask a direct question to ascertain whether the item is as described before perhaps upping a bid. I had such an experience on eBay, but it seems there can still be problems. As Wikipedia states: 'Under the doctrine of caveat emptor [or buyer beware], the buyer could not recover from the seller for defects on property that rendered the property unfit for ordinary purposes. The only exception was if the seller actively concealed latent defects or otherwise made material misrepresentations amounting to fraud.'

I browsed eBay for cameras and lenses and found a Nikon AF camera with a 35-70mm zoom lens fixed at f/2.8. With the aim of bidding a fair amount, I contacted the seller to confirm that the lens was free of scratches and fungus. The reply was that 'there was definitely no fungus on the lens'. I bid and won the item at £221. I put a film through the camera and the photos were sharp, but I found it to be just too big for general use so I sent it to Ffordes Photographic to sell on commission. They contacted me to say that the lens had fungus on it and that they would have to clean it at a cost of £75 before selling it.

I contacted the seller on eBay to explain the situation. There was a series of emails in which I was accused of conspiring against her. The case went to arbitration and I finally received a refund of £50. I bought a smaller replacement, a Nikon F80 on eBay, but decided to buy a 50mm f/1.8 lens from Ffordes at a price that was cheaper than those on eBay.

You may generally have to pay more through a reputable photography establishment, but you do get a guarantee and a service, which is harder to find elsewhere at times. If you want that real bargain, there needs to be an element of risk, but if you want to buy a camera or lens with no surprises, then the photographic shop or eBay PowerSellers should be

your first port of call. Having said that, the arbitration system on eBay proved easy to use and made sure there was an outcome. I am up to 440 on my feedback and this is the first time I have had to go to arbitration, so it proves that there is only the odd bad apple in the basket. That sums up life itself.







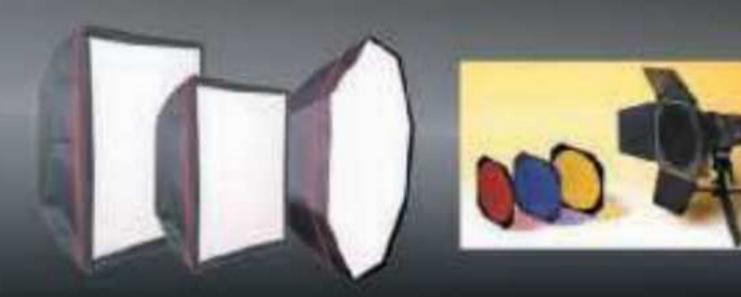
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For a Main Dealer list log on to our new website. Packed with further details and new products.

And yrouse (C) AP Thoughts from a wildlife photographer's world



THE BRITISH

Wildlife Centre is a privately owned organisation that opened in 1997. Its

objective is to help people learn more about Britain's native wildlife in the hope that they will want to protect it for future generations. The centre runs photographic days, workshops and courses, and an annual competition.

The photographic days are available on certain weekdays throughout the year when the centre is closed to the public. Day sessions run from 9.30am-4.30pm, while afternoon and evening sessions run from 2.30pm-8pm. Prices are currently £80 per person and advanced booking is essential.

The photographic workshops are hosted by external organisations that offer expert knowledge and guidance on improving your photography. Each workshop has a slightly different emphasis or theme, and the next workshop will be a digital photography and Photoshop day with AP contributor Heather Angel and her son Giles.

The British Wildlife Centre is on the A22 Eastbourne Road, Newchapel, Lingfield, Surrey RH7 6LF, and is open to the public every weekend and public holiday from March until the end of October and daily during school holidays. Opening times are 10am-5pm, with last admission 4pm. Call 01342 834 658 or visit www. britishwildlifecentre.co.uk.



ANDY ROUSE

is one of the world's most prominent wildlife photographers and a passionate

conservationist. A professional photographer for more than ten years, he has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards. In this weekly column, Andy recounts some of his experiences from the wildlife world. You can see his work at www.andyrouse.co.uk and read his blog at www.andyrouse.co.uk/blog.asp. You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.

Andy explains why photographing captive animals is a lot more challenging than many people believe

CAPTIVE FANTASTIC



enough to be able to photograph freely at home and abroad, and I have the time to indulge

myself. For others, with real jobs and family commitments, their photography is always a compromise. I suspect this will strike a chord with many of you; you simply don't have the time to track and photograph wild mammals. This is why a lot of photographers choose to photograph animals in captivity and this article is in defence of that. I see so much snobbery around the practice, yet it can be a lot more challenging than photographing wild animals.

What can be challenging about photographing something that sits there staring at you, probably waiting for food? Surely the challenge is the fieldcraft? Yes, this is true. I love the fieldcraft element, but I have to balance the effort I spend in the field with the financial side of my business. Take the Scottish wildcat, for example. It's a lovely-looking cat and one that it would be awesome to see and photograph in the wild. But the reality is that to get a really great

commercial image of a totally wild wildcat would probably take months, if not years, of work – for a £40 sale of a photograph. Hence, I turn to an easier option, visiting the wildcats at the British Wildlife Centre in Surrey.

As wildcats go, they are a friendly bunch. You have a good chance of seeing one, but they are surprisingly difficult to photograph. You might wonder why I have repeated myself. Well, consider this. Just because an

Achieving realistic 'wild' shots of captive animals, such as this Scottish wildcat kitten, is more difficult than might be thought

animal sits and stares at you, and you are able to get a picture of it, doesn't make it easy to photograph – a good picture is more than just a portrait in the middle of the frame. While it is easy to get a photograph of a captive animal, achieving something exceptional is a whole different ball game. The challenge is to capture that fleeting 'wild' look, and with Scottish wildcats it can be very fleeting indeed.

On one particular afternoon I was after a shot of one of the wildcat kittens as it came out of the den. The trick was to make it look like a wild encounter, like I had hidden for hours to see it, and to show the nervous and shy nature of the cat. I am telling the truth about the story of this picture here, but I want the picture to tell you that without any words from me. So I sat at the back of the enclosure, with my 200–400mm lens at maximum range, and framed the entrance to the den by looking through a gap in a bush. Using a low aperture of f/4 meant that the bush was out of focus and created a natural window around the den. All I had to do then was wait for the last dappled light of the day to hit the den and hope that something with furry ears would come out to play.

Luckily it did. First, there were two wide eyes, then an ear and finally the kitten came and sat right in the gap. It was shy, so I switched the camera to quiet mode and kept my movements to a minimum. The reward was this lovely wild-looking image. Simple proof that taking photographs of animals in captivity can yield great pictures if you take your time and think about how it might look in the wild.



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The **Vintage Department** at *Grays of Westminster* seeks out only the very best mint or near mint examples of Nikon equipment for our customers. On this page we feature a very rare camera. It is a Nikon FM in a gold finish. It was produced to commemorate the 60th anniversary of Nikon and the birth of the first Nikon compact 35mm SLR, in May 1977. This example is fitted with a 50mm f/1.4 Nikkor AI lens serial no. 60024, which matched the serial number of the camera. It was also supplied with a Nikon certificate in a gold-backed Perspex block. There were approximately 300 Nikon FM gold cameras produced, but apparently they were never officially available for sale.

PHOTO SENTIAL EXPERT ADVICE EVERY WEEK INSIGHT

DAVID NOTON

One of the foremost travel and landscape photographers working today, David Noton tirelessly travels the world in search of new challenges, which he shares with you here



David Noton's new book Full Frame, priced £25 and published by David & Charles, is now available. It follows David's journey to ten different locations around the world and gives invaluable insight into his approach and working methods. To see more images by David visit www.davidnoton.com

David Noton explains
how he combined colour,
light and composition to
create this picturesque
image of rice fields and
looming volcanoes in Bali

over the volcanic peak of Gunung Anung and the surrounding rice fields at dawn near Ubud in Bali, Indonesia. Capturing this image was a real exercise in persistence. I had travelled to Bali during the rainy season and it was much wetter than I had envisaged. I took this image from the roof of the hotel I was staying in and I kept going back to this spot at dawn day after day. In fact, this shot came together on the last day of my trip.

I decided to have one last attempt to nail the shot that I had in my mind on the day I was due to fly out. It had been raining overnight and there were heavy clouds in the sky. My initial thoughts were not overly positive, but towards the west I could see a gap in the clouds. I realised that if the timing of that gap coincided with the first light of day, I could be in luck. As it happened, the clouds parted and the sky retained that wonderful moody quality that makes this composition – in particular, the shape of the cloud hovering above the volcano. The sky evolved just as the first light illuminated the luscious green fields and thankfully it all came together. You could say that it was down to luck, but I had been working on this picture for two weeks! I always think it's better to go on a trip and come back with one picture that you are really happy with rather than hundreds of mediocre images.

In this image I wanted to include all the elements that shout 'Bali' – the rice fields, the palm trees and the volcanoes in the distance. Finding the location is, in my view, the hardest part of any trip. This is what takes time. Once you've found a good location, it's madness to move on without making the most of it. I had found this location early on in the trip, although I couldn't see the volcanoes as they were shrouded in cloud. I knew it was a great location – I just needed the right light.

I don't subscribe to the notion of blasting



exposures in the hope that something will work, and I didn't shoot many images in this particular location. Sometimes the light will get better and you'll keep taking exposures as it improves. At other times the light is right for a short period of time and that was what happened with this image.

Clouds and dramatic skies will make or break a landscape. You have to ensure that your exposure is correct so you can retain detail in the brighter part of the clouds. To capture the clouds you could use a fast shutter speed, but you could also go the other way and use a neutral density filter to slow your exposure right down and capture the movement of the streaking clouds.

I used my Canon EOS-1Ds Mark II with a 24-70mm lens, and if my memory serves me correctly I believe I was working towards the longer focal length, which gave a fairly natural perspective with a good balance between foreground and background. I used a polariser to bring out the sky. This also helped to saturate the colours of the



vegetation. The scene is perfectly sidelit, so the polariser was able to operate to its optimum ability.

Working in aperture priority mode and using evaluative metering, I was constantly checking the exposure by looking at the histogram display, watching especially to make sure the highlights weren't burnt out.

I used an aperture of f/8. I tend to stop down to the smallest aperture of the lens only if I really need that depth of field. There is a penalty to be paid for stopping right down as you can start to sacrifice lens performance. If it's possible to work in the sweet spot of the lens, at a mid-range aperture, then I'll do that.

The crucial elements in the composition include the little hut in the bottom right-hand corner of the picture. This falls on the intersection of the line of thirds, which is a harmonious place in the composition. If I'd framed the image so the hut was central, it would have left the composition unbalanced. Indeed, this picture conforms pretty well to

the Rule of Thirds. The main volcano is about a third of the way into the image, so overall it's a pleasing, balanced composition.

In an image like this I want people to look at the scene and to know this is Bali even if they haven't been there. To me, all the elements are there. On any trip I like to come back with a range of pictures, from picturesque views to portraits and detail shots. You can put the best images together to create a photo essay to represent what you saw and felt about a place.

David Noton was speaking to Gemma Padley

The camera collector

Tony Kemplen is an avid collector of vintage cameras and estimates that he must have more than 200. **Gemma Padley** spoke to him and was blown away by the breadth and quality of his collection

many AP readers would admit they are nuts about cameras, but Tony Kemplen takes photography fanaticism to a whole new level. Tony, who lives in Sheffield and works in the public sector, has been collecting vintage and classic cameras for nearly 40 years. It all started very innocently at school, when Tony discovered a latent love for all things photographic.

'I became interested in photography and cameras as a teenager in the 1970s,' says Tony. 'I had a weekly subscription to AP. At school the photographic society helped to nurture my hobby and I rose to the dizzy heights of darkroom manager, which was akin to a prefect who smelled of fixer. As I got older, my youthful passion for amateur photography settled down into taking family and holiday photos, which continued for a couple of decades, although I like to think that I produced quite good results. As a natural hoarder I would acquire cameras at first from jumble sales, then junk shops, charity shops, car-boot sales and now eBay. Once I had one or two similar cameras, I had to keep going.

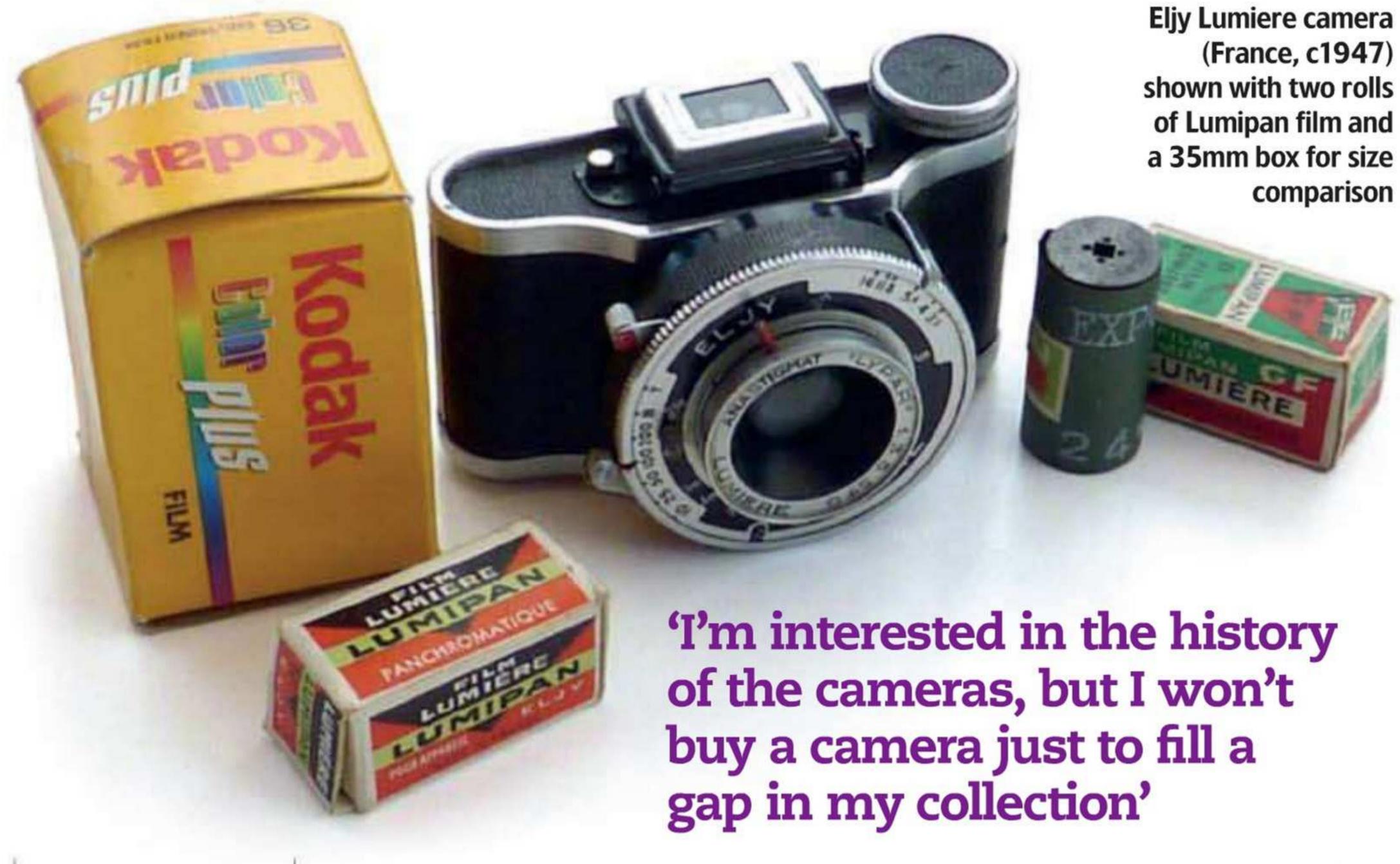
'I'm less interested in acquiring pristine display pieces as I like to use the cameras,' says Tony. 'Photography is, after all, about making pictures. That said, I'm interested in the different styles of cameras and how manufacturers have approached [issues of usability and design] over the years.'

52 CAMERAS PROJECT

Tony gradually amassed more and more cameras, buying anything and everything from 35mm to 120 rollfilm models and 127 folding cameras. With all available cabinets at home fit to burst, Tony had an idea that would shape the course of his photography for the next year. He decided to use one camera each week and see what images he could come up with. By the end of 2010 he had used a whole year's worth of cameras – 52 cameras in 52 weeks – and self–published a book of his experiences. Tony intends to continue with the project as he has plenty more cameras.

'Paradoxically, it was the advent of digital cameras that drew me back to film and rekindled my interest in taking photos,' says Tony. 'I started playing with some of my old film cameras and over the next 18 months or so I shot more rolls of film than I had in the past 15 years. In autumn 2009 I decided that in 2010 I would try to use a different film camera for each week of the year.'

Tony soon established a system of loading



Below: A Zeiss Ikon Contax 1A (Germany, early 1930s) with a 5cm f/2.8 Tessar lens a 'new' camera with film every Friday and then taking it out to see what he could capture. He developed his own black & white films and used a local mini-lab for the colour rolls, although he also tried developing his colour films using a Tetenal Colortec C-41 Rapid Negative Kit. He scans the negatives and tweaks the images in Photoshop. Most of the photos were taken in and around Sheffield where he lives, but

Tony made sure he always had that week's camera with him wherever he went.

'Perhaps unsurprisingly, using my old cameras spurred me on to expand my collection further,' he says. 'I haven't dared do an exact count, but it must exceed 200 now and in a bad week – or a good one – I might acquire another four or five cameras. I'm interested in the history of the cameras, but I won't buy a camera just to fill a gap in





Action Shot 16, which has 16 lenses, uses a double-width frame on 35mm film to take 16 pictures in 2 seconds. It was made for golfers to analyse their swing, and even has a shutter-release button styled to resemble a golf ball. I don't usually go out in search of a particular camera; I tend to stumble upon cameras, which is part of the fun.'

Favourites from Tony's collection include a Voigtländer Perkeo 3x4cm folding 127 camera made in Germany in 1932, for which he paid £1 in Sheffield in 1987, and a Zeiss Super Ikonta folding 120 rollfilm camera. Tony also has a number of novelty cameras, including an Action Man toy camera (see top right), although he's not into the Lomography scene as such.

'I like the idea of taking a camera with me everywhere I go and photographing everything, but I don't subscribe to the marketed Lomography lifestyle,' he says. 'I've experimented with expired film, though, which is interesting.' Other recent acquisitions include a Canon Dial clockwork-

Above left: Mirror self-portrait taken using a Zeiss Super Ikonta A, Shanghai **GP3** negative film

'There are probably

another 50 I've yet to use

and I'm still collecting'

Above right: **Lichfield Cathedral** taken with a Voigtländer Perkeo 127 rollfilm camera (**Germany**, c1932) Efke 100 film

driven half-frame 35mm camera in an underwater housing, a View-Master Stereo camera and an Eljy camera – a tiny French camera in which Tony has used a 60-yearold film, 'and I got some pictures', he says.

With so many cameras tucked away, has Tony used all of them? 'Oh no, no!' he says. 'There are probably another 50 I've yet to use and I'm still collecting. Some of the cameras are in display cases, but a few are in boxes. I keep meaning to sort them out."

Tony may tinker with the cameras and give them a clean, but he steers clear of any major repair work. Most of the cameras he buys tend to cost £10 or less, although he does pay more depending on the model, age and condition of the camera. 'Cameras come in so many different shapes and sizes that even after 40 years of collecting I still come across guirks and features I've not seen before,' says Tony. 'However long I live, I'll only ever scratch the surface.' AP

For more information about Tony's '52 cameras' project visit http://52cameras.blogspot.com or his Flickr site: www.flickr.com/tony_kemplen. Turn to page 98 to read Tony's new monthly column





Richard Sibley gives his first impressions of Panasonic's latest G-series camera

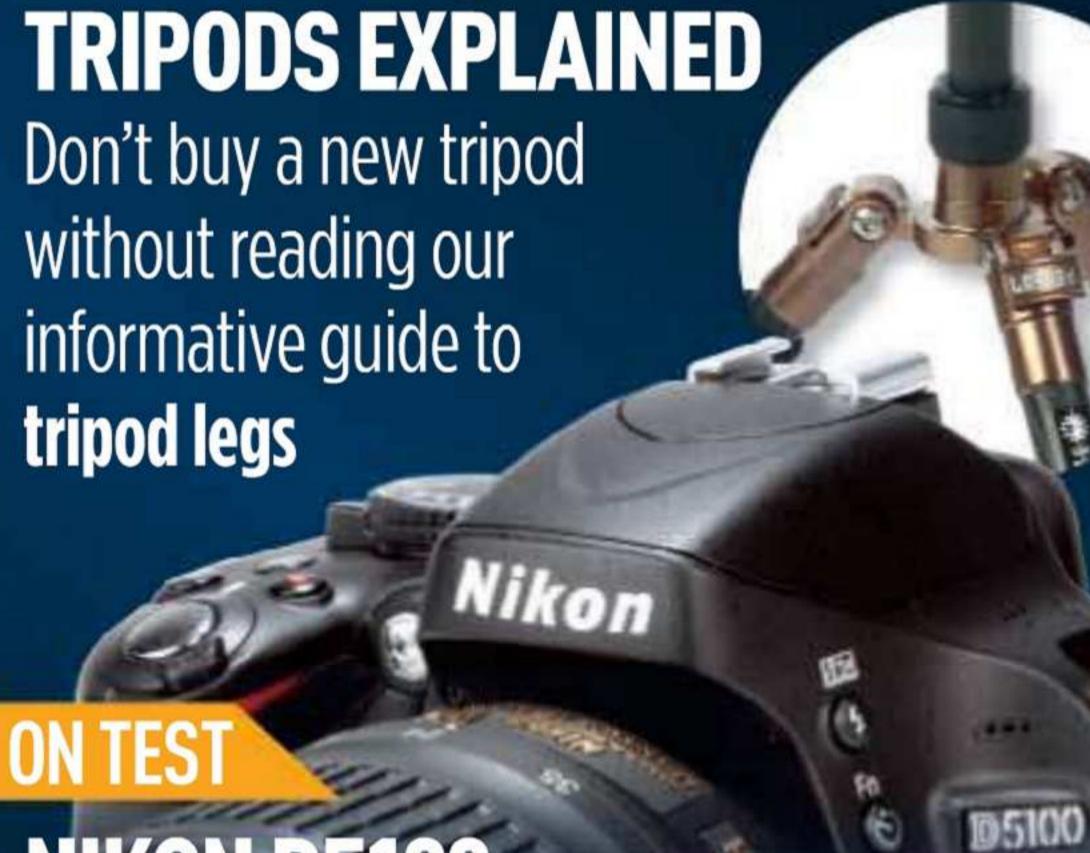
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ROUND 3 RESULTS

We reveal the winners of the **Streets and** walkways round of our APOY competition

AP EXPLAINS



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Discover your ultimate accomplice in the act of photography.



Robert Smith runs an online business selling vintage cameras, lenses and accessories. He offers an insight into the intriguing world of camera trading. By Gemma Padley

something new

LIVELY, buoyant and flourishing – the world of second-hand camera trading is very much alive and kicking. This is good news for camera dealers like Robert Smith, who lives in Horndean, Hampshire, where he has been running his business, The Vintage & Classic Camera Co, for the past ten years. Trading high-quality camera equipment all over the world, Robert buys and sells a vast array of cameras and lenses, from 35mm SLRs to half-frame, folding, medium-format and large-format cameras, plus pretty much everything in between.

Having studied photography at art college, Robert revisited his photographic roots in his early 30s when he decided to put together a small collection of cameras he'd picked up from car-boot sales. 'I'd amassed a few

cameras and one day decided to sell them,' he says. 'I made a profit, so I started buying and selling cameras more regularly. I looked in local newspapers and went to car-boot sales, auctions, antique fairs, charity shops and camera shops that sold second-hand equipment, picking up all sorts of cameras and then selling them at camera fairs or on eBay. When I was made redundant I decided to put the redundancy money into growing the camera business. We launched the website two years ago and business went from strength to strength.'

SECOND-HAND TREASURES

The second-hand camera market has always had its place in the world of photography, but in the past couple of

photographers switching to digital systems and trading in their old film cameras or rediscovering the joy of using film. Whatever the reason, the increased interest in buying second-hand is heartening.

Robert sells cameras to photographers from all backgrounds, including camera enthusiasts, serious collectors, students and professional photographers who are just starting out. His customers range from those who want to get out and use the cameras to those who prefer to polish their treasures and keep them locked away in a display cabinet.

'Some people buy to get back the cameras they had as youngsters,' says Robert. 'They might be looking to reunite themselves with their first camera or maybe buy the camera they couldn't afford when they were young. Then there are the hardened collectors who are trying to plug holes or improve the quality of their collection, and finally students who have grown up in a digital age and are discovering film for the first time. Cameras from the 1960s through to the early '90s tend to be more user-based, but cameras from the '60s and earlier are often more soughtafter by collectors.'

WHAT SELLS?

Always looking to source only the highest quality models, the range of cameras Robert has is in stock at any one time is

PERILS & PITFALLS

'The condition of the camera is crucial,' says Robert. 'Check for dents and scratches or signs of corrosion, and that lenses are clear with no haze or fungus. With cameras from the '70s and '80s in particular, check the light trappings to make sure these are intact as they can degrade over time, and that all the electronics are functioning properly. Buying cameras from the '60s and earlier is easier as there are few electronics to go wrong.

At the upper end of the value scale you need to be alert to fakes. When a camera is so rare that only a few people have ever seen or handled an example, there is an opportunity for the accomplished engineer/faker. It's not a huge problem if you're vigilant. Every camera has its own things you should check. For example, if you're buying a Rolleiflex with a Planar or Xenotar lens, check for balsam separation in the optics. This will appear as a billowing rainbow effect in the glass, usually coming in from the outer edges. It is where the balsam that was used to fix the lens elements together has separated and will require a costly

> at the slower shutter speeds to make sure they don't stick. On a rangefinder camera, make sure the double image is strong and properly aligned. For wood and brass cameras, check to see they haven't been adapted. These cameras often evolved over the period of their working life as advancements in technology were made and retrofitted by the owner. Originality is paramount.



Below: A Ducati

Sogno 35mm

miniature

rangefinder

made by the

manufacturer

Italian motorcycle

Ducati Meccanica

vast. 'We stock cameras from the 1870s to the 1990s or thereabouts,' says Robert. This is anything and everything, from early wooden cameras to 35mm, medium and large-format, among others. I'm always searching for cameras that are in an excellent condition. It matters less which year they were made, but they must be top quality. The earliest camera we've sold was from around 1865–70. It was a Murray & Heath sliding box camera with connections to Fox Talbot, which was a really valuable piece. That's also probably the most expensive camera I've sold. There are a lot of beautiful collections out there, which don't come around very often, and the cameras from these collections are quite rare. The most sought-after cameras are those from the earliest days of photography, and also early and rare Leica cameras and lenses. Using adapters, the Leica lenses can be used with modern cameras so people are rediscovering these wonderful optics. Rolleiflex cameras are also popular.

'I've just bought a couple of Ducati Sogno half-frame 35mm rangefinders made by the motorcycle manufacturer Ducati Meccanica,' continues Robert. 'You could say they're akin to a miniature Leica copy, with interchangeable lenses, a similar build quality and design. They're really soughtafter, so I'm always looking to get these

cameras in. I've only sold four in my career.'

With so many exciting cameras coming and going, unsurprisingly there has been the odd one that Robert wishes he could have kept for himself. 'Very early on I bought a Rayflex 3 prototype camera from a junk shop for £20. I sold that on and would love to get it back one day,' says Robert.

COMMUNITY SPIRIT

'Most of the collectors and dealers know one another and the community within the Photographic Collectors' Club of Great Britain (PCCGB) is especially active,' says Robert. 'If a camera dealer buys a large collection, most often others will want a piece of the action and the collection will be broken up and could end up over the world."

Sometimes Robert will come across a camera he has sold years later. 'I might sell a camera to someone at a camera fair and two or three years later I'll see it on another dealer's bench and have the chance to buy it back,' he says. 'Most collectors start by buying everything, but soon the collection becomes difficult to manage so the collector then focuses on a particular brand or style of camera. They'll start selling the cameras that don't fit with their criteria. There are so many weird and wonderful cameras I've come across – pistol cameras, detective cameras that can be concealed in a coat pocket,



CAMERA FAIRS

Robert is an avid supporter of fairs. Some of the main ones are at Wolverhampton in the West Midlands, Frome in Somerset, Beaconsfield in Buckinghamshire, Potters Bar in Hertfordshire, Guildford in Surrey, Sidcup in Greater London and, of course, Photographica, the UK's largest camera collectors' and users' fair.

'Camera fairs are a great source of stock and if they disappear we're letting part of the industry die, he says. 'Fairs are a great place to buy cameras because you can handle the item before you buy it, then agree a price with the vendor. The guys selling the cameras are specialists in their field and are happy to advise. You can pick up high-quality cameras for less than at certain auction sites, and have peace of mind knowing that the person who has sold it to you knows what he's selling."

Peter Levinson is the man behind the fairs at Beaconsfield, Guildford and Potter's Bar. 'We started them in 1994,' he says, and run 11 a year. Those at Potters Bar and Beaconsfield run four times a year, and in Guildford three times. We usually have between 35 and 40 tables at a show with up to 200 visitors.

'We're seeing a lot of younger people at the fairs,' Peter continues, especially photography students. A lot of the stallholders are regulars at the fairs, but we sometimes have individuals who sell privately. It's a friendly atmosphere and, although people buy second-hand camera equipment on the internet, nothing beats seeing and holding the item before you buy."

To find out more about Peter's fairs, call 0208 205 1518.

Ticka watch cameras and Devin Tricolor cameras. You never know what you'll find."

RENEWED INTEREST

Robert believes there are several reasons for the revived interest in film cameras. 'People are rediscovering the magic of using film,' he says. 'There's the excitement of taking a film to be developed and waiting to see what you've captured or, if you're developing the film yourself, waiting for the images to appear.

'The second-hand camera market is really buoyant at the moment,' he adds. 'At the end of the day it's treasure hunting. It's not about the money – it's about finding special cameras to own.' AP

Below: A Murray & Heath sliding box camera



The Vintage & Classic Camera Co, PO Box 373, Waterlooville, Hampshire PO7 9ED. Tel: 02392 571 886. Website: www.vintageclassiccamera.com. For information about camera fairs, visit www.nanites.co.uk/pccgb

The National Media Museum in Bradford is home to a range of rare and wonderful cameras spanning the history of photography. Curator Colin Harding takes Oliver Atwell on a tour of photographic treasures

MAINTAINING a museum collection representing the length and breadth of 'photographic technology' must be a daunting task. Just ask Colin Harding, curator of Photographic Technology at the National Media Museum in Bradford, West Yorkshire.

The volume of items included in the collection is nothing short of mindboggling, ranging from enlargers, photographic paper, cine cameras, adverts and camera instruction manuals to darkroom safelights and television licence detection vans. If something is even remotely connected with photographic imagery, it's researched, tagged and stored, either in the storerooms of the National Media Museum or in one of several off-site locations just outside Bradford.

'The easiest way to describe our collection is to say that it is a collection of collections,' says Colin. 'When we first opened in 1983, the core of the collection was from the Science Museum, which in itself was collated from what was then the South Kensington Museum. The Science Museum is essentially the National Media Museum's parent company. We're part of the collection of British museums known as the National Museum of Science and Industry.'

The collection at the National Media Museum contains major acquisitions from the Kodak Museum Collection, the Royal Photographic Society collection and the archive of the Daily Herald newspaper, as well as various items collected by the museum in its own right.

One of the most striking elements of the National Media Museum's collection is the breathtaking array of cameras contained within its storerooms. It's an Aladdin's cave of cameras both past and present.

'If you come to view the collection, you can expect to see an incredible range of cameras,' says Colin. 'Speaking as a historian – as that's were my training lies – I believe that it's only through understanding the past that we can negotiate an understanding of the present. It gives you a sense of continuity and change. You begin to see that technological progress and commercial growth are interlinked."

While the collection does feature objects connected to the great names of photography, there is great focus

'People should be able to come and enjoy what we have, even if it's not on permanent display'

on how photography impacts upon the average man, woman and child.

'People can come and see humble snapshot albums,' says Colin. 'It's not just about elitist photography. It's about photography being something that we can all relate to.'

Colin is also keen to point out that the collection belongs to everyone. 'People should be able to come and enjoy what we have, even if it's not on permanent display,' says Colin. 'We want to make it as easy as we can for people to have access. So long as people give us notice of what they want and when they want to see it, they're welcome to come along and view the items in a stress-free and welcoming environment."

And with that, Colin takes AP on a guided tour of some of the most interesting and significant cameras within the National Media Museum's collection.

FOX TALBOT'S MOUSETRAP CAMERA (1835)

During William Henry Fox Talbot's experimental phase in the 1830s, he developed a series of cameras that his wife Constance called 'Mousetrap' cameras due to their small size.

'The boxes were put together by the village carpenter in Lacock, Wiltshire, and then Talbot fitted his microscope lenses into the front,' says Colin. 'It was while using one of these cameras that in August 1835 Fox Talbot was finally able to produce a photographic negative when he pointed the camera at the lattice window in the south gallery of Lacock Abbey.

'The Mousetraps are quite primitive little boxes, but the point was that the small format and relatively large-aperture lens meant that the exposure time could be cut right down. Even so, it still took several hours to capture the image.'



KODAK NO1 (c1889)

The Kodak No1 is the camera that the name Kodak was invented for. George Eastman, founder of the Eastman Dry Plate and Film Co, felt it was important to come up with a word that he could register as a trademark. He came up with Kodak, which was a word that wasn't difficult to pronounce and one that didn't mean anything in a foreign language.

'The Kodak No1 was incredibly simple to use,' says Colin. 'There was no viewfinder – you just pointed it in the direction you wanted, pressed the shutter and then wound on a key to get to the next piece of film.

'The real breakthrough with the Kodak No1 was not in the technology, but in what happened after you had finished the roll of film.

The key limitation with photography at the time was that once you'd taken your images and wanted them processed, you needed a certain degree of technological and chemical knowledge. With the Kodak No1 the company did all that for you. The company slogan was, 'You press the button, we do the rest.' When you finished the last of the 100 exposures you sent the entire camera back to the Kodak factory where they unloaded your film, processed it and printed your photographs. They then put a fresh film in and sent it back to you. However, the camera wasn't cheap, costing five guineas (£5.25), which at the time was more than a month's salary to a lot of people."



BROWNIE CAMERAS (1900)

Following the success of the Kodak No1, George Eastman realised that selling someone a camera was a one-off source of profit. However, if you could encourage them to keep taking photographs, then it created an ongoing profit stream. The consumer would buy the camera, buy the film, get it processed and then buy more film. As Eastman later said, 'Plant the Brownie acorn and the Kodak oak will grow'.

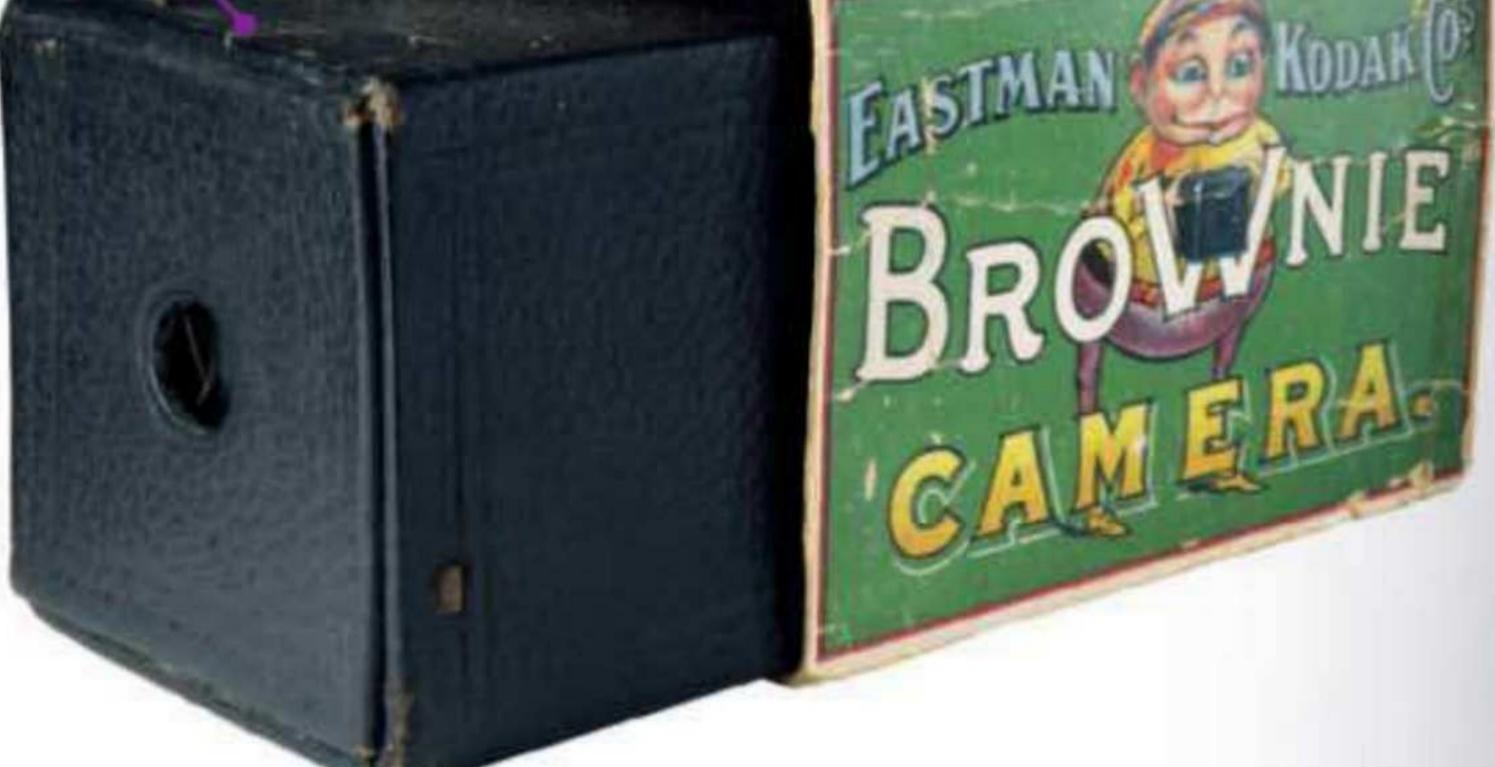
Colin explains: 'In 1900 Eastman asked his designer Frank Brownell to come up with a camera that was as cheap as possible to produce, but still capable of creating good photographs. So Brownell invented

a little box camera that cost just five shillings (25p) in Britain. This means that just 12 years after the release of the Kodak No1, a camera was available that was 20 times cheaper.

'Initially, the camera appealed to children due to the presence of the Brownie characters, who were created by the Canadian author Palmer Cox in the 1890s. They featured in a series of books and magazine stories. Soon, though, people began to realise that even though Brownies were quite cheap they were rather good cameras. Parents then began buying the camera not for their children but for themselves."

QUARTER-PLATE MIDG CAMERA (c1912)

'We have a number of cameras at the NMM that are significant due to their association with particular events,' says Colin. 'One of the most popular items in our collection is the quarter-plate Midg camera that was manufactured by W Butcher & Sons in London between 1902 and 1920. The camera was used by 15-year-old Elsie Wright and her cousin Frances Griffiths in 1917 to photograph the Cottingley fairies. It's a simple magazine box camera and one that many people at the time would have owned. The camera that Elsie used belonged to her father. The late Geoffrey Crawley [AP's photo-science consultant] was the person who did the most to analyse and expose the hoax of the fairies, and since his death last October there has been much renewed interest in this camera.'



LEICA 1 (1924)

Contrary to popular belief, Leica was not the first company to produce 35mm cameras. 'There were 35mm cameras as far back as 1908, although the first big commercial seller was the Tourist Multiple of 1913,' says Colin. 'Leica didn't begin developing its first 35mm camera until 1924.

'What was important with 35mm was that it had a small negative that was good enough to print an enlargement from. Prior to this all photographs



Camera collections National Media Museum



ILFORD ADVOCATE SERIES II (1953)

At the time of its release, the Ilford Advocate, from 1949, was seen as a love it or hate it camera. It was covered in white stove enamel that was generally used for scientific equipment. Consequently, many people felt that the bodywork was too slippery to hold onto.

'What the camera represents is an attempt to come up with a commercially successful British 35mm camera,' says Colin. 'Despite some reservations from the public, this is the one that got closest to it in terms of quality of construction. In fact, a review in the *British Journal Photographic Almanac* stated that the model was a landmark in British camera construction. Ilford made an updated version in 1953 (Series II) with some slight variations, but it wasn't until a little later in the decade that Ilford began to produce popular cameras, such as the Ilford Sportsman range.'

POLAROID SX-70 (1972)

'The first generation of Polaroid cameras produced monochrome images and operated using the peel-apart system,' says Colin. 'After exposure you would pull the exposed film out of the camera and the action would burst the pods of chemicals, which would spread across the image. You would then have to wait to peel the Polaroid apart to reveal your image.

'In the 1970s Polaroid introduced the first folding instant camera called the Polaroid SX-70. It was here that they developed the integral pack. The pack contained the film, chemicals and battery. After exposure the camera automatically ejected the image from the camera. The action of ejecting would spread the chemicals across the image and initiate development.'





LOGITECH FOTOMAN DIGITAL CAMERA (1990)

The Fotoman is particularly important, as it was the world's first digital camera to go on sale. Fujifilm had developed the DS-1P in 1988, but it was not commercially available. When the Logitech Fotoman was released in 1990, it was aimed at people such as estate agents who wanted to make quick low-resolution images that could then be incorporated into documents on their computer.

'The camera only took monochrome images and stored 32 compressed photographs on an internal 1MB of RAM,' says Colin. 'You could then download the images onto your computer using the cable provided.

'The reception it received was positive, but in some ways slight. A lot of magazines understood that it was the future of

photography, but as it was so expensive (around £499), produced poor-quality images and was aimed at such a small consumer market that it became important to look beyond the camera. A lot of people understood that if the manufacturers could improve the technology and bring the price down it could be the start of a technological revolution. But that was seen as something that would happen way in the future. No one could have predicted how swift the advances in the technology would be. Many manufacturers and publications felt that there was such a built-in inertia in silver-based methods that it would take at least 20 years for any real advances to take place. In fact, it only took two or three.'

National Media Museum, Bradford, West Yorkshire BD1 1NQ. Tel: 0844 856 3797. Website: www.nationalmediamuseum.org.uk. Email: talk@nationalmediamuseum.org.uk. Open: Daily 08.30am-8.30pm **How to get there**: From the motorway, take junction 26 off the M62 and follow the tourist signs (brown) on your approach to Bradford city centre. The nearest car parks are Sharpe Street and Radwell Drive, at the rear of the museum. The nearest multi-storey car parks are located on Hall Ings and Thornton Road (New Southgate).

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Tom Frankland Lancashire

Tom's big influences were his father and grandfather, who both ensured that Tom had the opportunity to take photographs from an early age. Although his interest dwindled in his teenage years, his passion was reignited in 2000 when he bought a 1.3-million-pixel Sony Cyber-shot compact camera. His favourite subjects are landscapes and travel. 'There is so much out there to see,' says Tom. 'When you visit a place again and again you realise how different it looks under the shifting patterns of light. There's always something new to shoot.'

Sherpas

1 Tom waited until the Sherpas were in such a position that the valley in the background appeared between them Nikon D80, 17-70mm, 1/100sec at f/8, ISO 200, circular polariser

Mountain sunset

2 Evening sunlight highlights the peaks of Everest (left) and Nuptse (right). The image was taken from the summit of Kala Patthar

Nikon D80, 17-70mm, 1/50sec at f/9, ISO 200, circular polariser, GorillaPod

Ama Dablam

3 'I was trying to get the lines of the path and the surrounding hills to lead you through the photo to Ama Dablam itself,' says Tom Nikon D80, 17-70mm, 1/160sec at f/13, ISO 400, circular polariser









Jonathan Walker Wiltshire

Jonathan's mother gave him a Ricoh 35ZF camera with 40mm Rikenon lens for his 16th birthday, which he still uses today. Being colour blind, Jonathan took only black & white photographs for a number of years and then attended a photography course one afternoon a week, where he began developing and printing his own photographs. Since then, he has been collecting antique cameras and vintage photographs. In the future, he would like to have his photographs published and work as a part-time photojournalist.

Mother and child

1 The woman's black dress against the white clothing of the baby is a nice contrast. The police box behind them is also an interesting detail Leica D-Lux 4, 1/15sec at f/2.8, ISO 400

Cairo street

2 The man in the centre of the frame has presence and impact, heightened by the flowing garments as he strides along the street Leica D-Lux 4, 1/125sec at f/2, ISO 400





Man reading 3 The man reading on the right is the predominant feature of this shot. The cat underneath his stool is a nice touch Leica D-Lux 4, 1/30sec at f/2.8, ISO 400

Shadows in the sun 4 Due to the light and shadows, the woman isn't the first thing you notice in the image – it's only on closer inspection that she appears Leica D-Lux 4, 1/500sec at f/4, ISO 80

Srinivas Piratla

Ever since his parents took him on a month-long tour of northern India, Srinivas has travelled the world taking photographs. 'I especially adore sunrises and sunsets,' he says. 'The myriad colours dancing in the sky as the sun makes its way up and down the horizon stirs a million emotions in me.' Srinivas hopes to explore aerial photography in the future and would like to travel to places that have, as yet, been untouched by man's presence.







Cyclists on U Bein Bridge

1 Srinivas has made excellent use of the silhouetted cyclists here – the colour of the backdrop is particularly evocative Canon EOS 30D, 70-200mm, 1/320sec at f/8, ISO 400

Returning home 2 The dust raised by the goats acts as a natural warm filter for this image taken in Myanmar Canon EOS 30D, 100-400mm, 1/400sec at f/5.6, ISO 100, tripod

Motor boat on Inle Lake

3 The low light levels and ripples are particularly attractive as this motor boat cuts through the river Canon EOS 30D, 10-20mm, 1/50sec at f/4.5, ISO 400

Hot-air balloon eclipse

4 Srinivas waited patiently for the exact moment that the balloon covered the sun in Bagan, Myanmar Canon EOS 30D, 70-200mm, 1/320sec at f/5.6, ISO 100





Camera creator



Photographer and Ilford master printer **Andrew Sanderson** has spent years collecting and adapting vintage and homemade cameras. He takes **Oliver Atwell** through some of his favourite models

ANDREW Sanderson's love of photography can be traced back to the early 1970s when he began exploring his father's old cameras. 'He was a keen amateur,' says Andrew. 'One summer I picked up his twin-lens reflex and went out and shot some images of my friends playing. My father showed me how to print the images and that got me interested.'

A few years later Andrew, who lives in Holmfirth, West Yorkshire, attended college where he finally began to understand the potential of photography as an art form.

'When I began seeing what other people were doing with photography, I became absolutely fascinated,' he says. 'Since then, I've become completely obsessive about photography. I'm like a kid in a sweetshop. There are so many possibilities.'

A major appeal of working with film and analogue equipment is its unpredictability. 'A great many accidents can occur because there are so many things to control when working with film,' says Andrew. 'You get little things that go wrong. There's the potential to experience little diversions that produce some unexpected gems. You can never truly know what results you're going to get. That's the magic of silver-based methods.'

FITTING TOGETHER

As well as shooting with old cameras, Andrew often spends time putting together interesting camera and lens combinations. 'The earliest adapted camera that I worked with was a Thornton Pickard Junior Special Reflex made in 1928 that I saw advertised in my local newspaper,' says Andrew. 'It looks like a wooden Mamiya RB67. It would have originally taken quarter-plate glass slides, but in the beginning I used to shoot with either sheets of HP5 or paper in the old glass-plate holders. Unfortunately, the shutter broke, so I removed the shutter mechanism, mirror and hood from the top. Then I cut a hole in the back big enough to accommodate a Pentax 67 body. I inserted some padding and small blocks of wood and pushed the Pentax into the gap – it's essentially held in place by friction, but just to be sure I wrapped a rubber band around it, too. Combining the two

cameras means that I have through-thelens metering via the Pentax, as well as autoexposure and shutter priority if I need it. The only downside is that it's not particularly light – it weighs around 3kg (6.6lb).

'I use the camera with a Kodak Aero Ektar 127mm lens, which I later discovered is a highly revered piece of kit. Someone had already made the board to attach the lens to the camera. That saved me a lot of hard work.

'It's a lens that can fetch a hefty price on eBay. It's quite large and has a very shallow depth of field. It is a perfect lens for portraiture because it has a very wide aperture for its focal length and has excellent bokeh (the aesthetic quality of the blur). It's perhaps the best lens I've ever seen. Once I started seeing the results, I was blown away.

JOURNEY INTO THE PAST

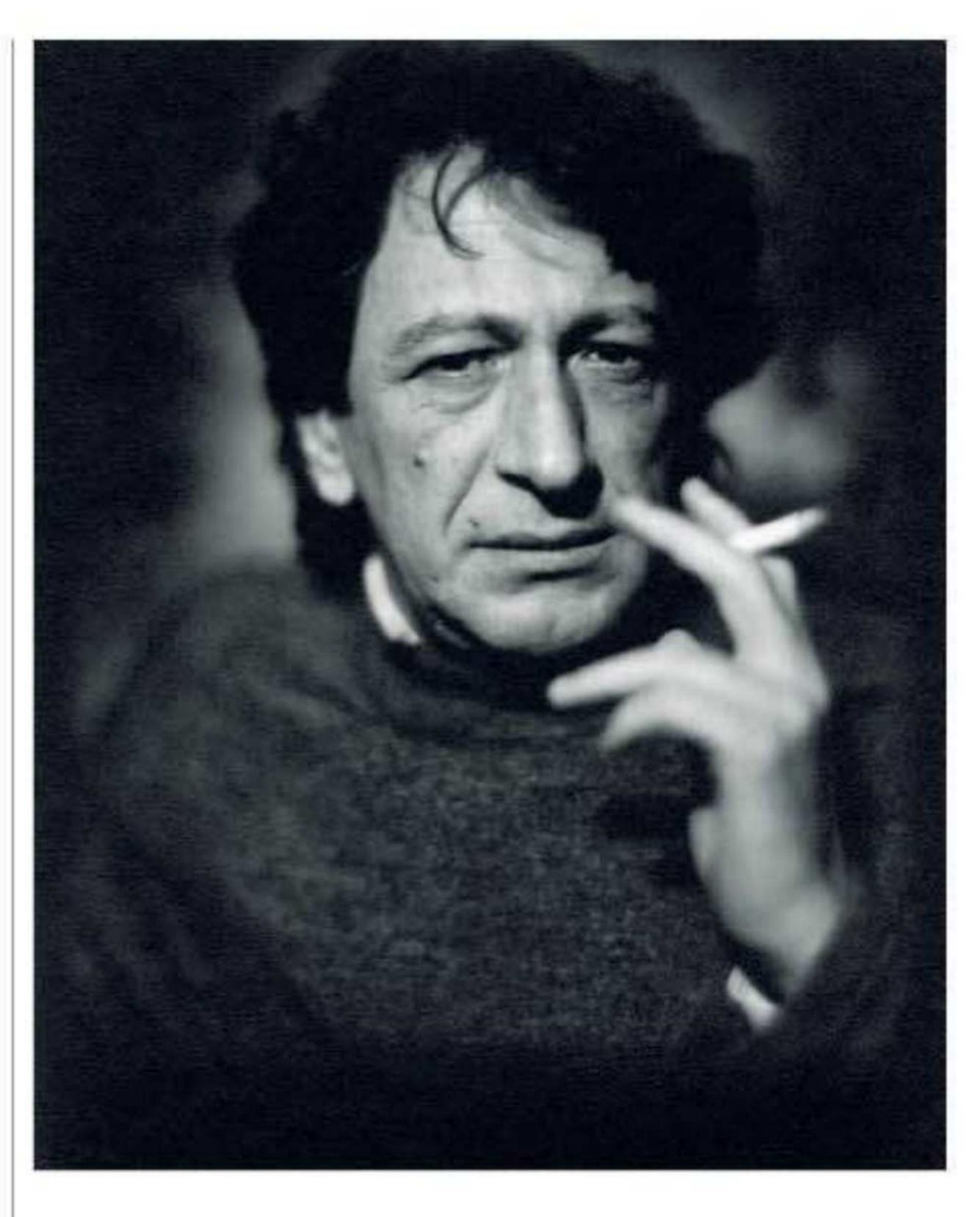
Andrew's experiments with the Thornton Pickard camera and Kodak lens set him off on a journey of discovering old lenses and cameras. 'I started picking up bits and pieces here and there,' says Andrew. 'There was a man I visited regularly who used to be a camera collector. I'd visit him, buy his old junk and try out some of his

old cameras. I became fascinated with old objects and making my own lenses out of magnifying glass.

'After I had experimented with putting together pinhole cameras, I became interested in larger formats, such as 5x4in. I had a homemade 10x8in, which was a very crude chipboard box with a wide-angle Ross lens on the front.'

Currently, Andrew is working with a Kodak Specialist half-plate camera and typically the lens is anything but ordinary.

'The lens on the Specialist is from a big



'Enric'. This shot was taken with the Thornton-Pentax camera (below) 'I've become completely obsessive about photography. I'm like a kid in a sweetshop'

photocopier,' says Andrew. 'I happened to have a bit of cardboard tubing lying around that I used to transport prints,' says Andrew. 'The lens fitted snugly inside and then it was just a matter of inserting the tube into the front of the camera and gluing it in place using adhesive. It was a rather simple and straightforward procedure, but one that worked perfectly.

'It's a simple design that is similar in construction to early Petzval portrait lenses. It doesn't have a shutter and it's fixed at f/4.5, so I have to use it

with very slow
emulsions. In the
past I've used Kodak
Plus-X, Ilford FP4,
Ilford HP5, X-ray
film, paper and lith
film in it. I have to
wait for the light
levels to drop below
a certain point and
then just remove the
cap on the front of
the lens to expose. I

generally use it to shoot landscapes and try to control the exposure as much as I can by fitting a couple of polarising filters to the front of the lens.

'These sorts of limitations that a camera like this introduces mean you have to think about when and where you take your pictures, and how that will work out.

Special Reflex body, a Pentax 67 body and a Kodak Aero Ektar 127mm lens So, as I stated before, you get a lot of unpredictable results.'

BUILDING FROM SCRATCH

Despite his penchant for adapting cameras, Andrew isn't averse to putting together cameras from scratch. 'I've made a number of cameras out of corrugated cardboard," he says. 'It's a material that's easy to coat and it's rigid. If I have an idea for a camera, then I'll often make it out of cardboard first just to work out in my head how it's going to fit together. Once I have that worked out, I'll translate it into MDF and put it together. That's how I constructed my 10x8in pinhole camera, which is probably the best homemade camera that I have (see bottom right). My woodworking skills are pretty poor, so the 10x8in is the best I've been able to make so far. The MDF is about 5mm. I put it all together using just a steel ruler, a Stanley knife and a little pot of wood glue. I did it in stages over three days."

Despite the apparent simplicity of pinhole photography, Andrew says that it requires a different way of thinking to using conventional cameras. 'I don't like pinhole photography where the attempt is

to mimic the results of a lens on a standard camera,' says Andrew. 'The only thing you get then is a fuzzy picture. The beauty of pinhole is the super-wideangle and the infinite depth of field. I also love the fall-off of light on the edges of the image that give you a nice dark tone. You'll only get that if you use a quite shallow box. With the pinhole

Right: A Walker Titan 10x8in camera and 'Kitchen Table' taken with the camera

Below: A Kodak
Specialist camera
with photocopier
lens, and 'Jo
Aylward' taken
with the camera

Below right:
The cardboard
prototype of a
10x8in pinhole
camera, the
finished model
made of MDF and
the boat image
taken with it





'On-camera flash is fine if you don't have time to take it off the camera, but there are drawbacks'

I use, the depth from front to back is around 90mm. It's like having a 90mm lens on a 10x8in camera, which gives you an incredibly wide angle. But that means you have to compose all your shots with that in mind. It's important to realise that even if you're quite close to something, it's still going to look quite far away. You have to adjust your thinking.'

One of the most interesting cameras that Andrew has is a Walker Titan 10x8in designed by Walker Cameras based in North Wales (see above). 'Originally, the company specialised

in manufacturing wood and brass field cameras,' says Andrew. 'But then in the late '80s they brought out the world's first ABS mould-injected plastic large-format camera. I contacted the head of the company, Mike Walker, and asked him if he would put together a 10x8in model. He did and now I own the world's first Walker Titan 10x8in wideangle field camera. I love going out with that. It's an incredibly simple design that is crucially also very light."



By Andrew's own admission, constructing cameras is not exactly a way of making photography easy for himself. 'Sometimes I think it would be easier just to put the lenses that I come across on a 5x4in camera,' says Andrew. 'But there really is something special about having that extra level of

involvement in the process. You've actually adapted or constructed the camera yourself, as well as setting the exposure, choosing the film, processing and printing your image. It's all your own creation.'

To see **Andrew's** images and details of his workshops, visit **www.andrewsanderson.com**





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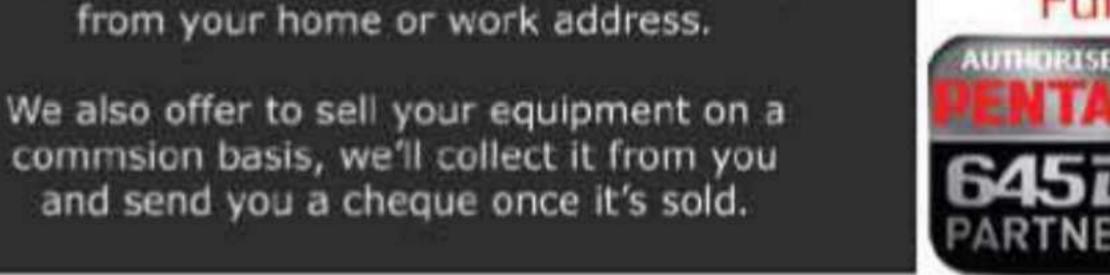


Selected Used Equipment Full list at: www.srsmicrosystems.co.uk/used

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	7D Body	(Mint-)	£949	D60 Body	(Exc++)	£199	K100D Body K100D Super	(Exc++)	£169
	1000D + 18-55	(Exc++)	£279	D80 Body	(Exc++)	£299	K100D Super	(Exc+)	£249
	10000 . 10 00	(====		D90 Body	(Mint-)	£449	K10D Body	(Exc+)	£229
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	135/2.8 Soft Focus	(Exc++)	£249	D50 Body	(Exc++)		K10D Grand Prix (inc Grip)	(Exc++)	£349
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	20-35/3.5-4.5	(Exc+)	£249	Nikon Lenses			K200D Silver	(Exc++)	£229
	20/2.8 USM	(Exc++)	£349	105/2.8 Micro AF-D	(Exc++)	£399	K20D Body	(Exc+)	£299
	28-135/3.5-5.6 USM	(Exc+)	£199	17-55/2.8 AF-S DX	(Exc+)	£749	K20D Body	(Exc++)	£329
	28-135/3.5-5.6 USM	(Exc++)	£249	18-70/3.5-4.5 AF-S DX	(Exc++)	£149	K20D Body	(Mint-)	£349
	28-80/3.5-5.6 II	(Exc++)	£59	200-400/4 AF-S VR	(Exc++)	£3,499	K5 Body	(EX DEMO)	
	70-300/4-5.6 IS USM	(Exc++)	£299	24-120/3.5-5.6 AF-D	(Exc++)	£199	K7 Body	(Exc+)	£479
	70-300/4-5.6 IS USM	(Mint-)	E319	24/2.8 AI	(Exc+)	£169	K7 Body	(Exc++)	£499
	70-300/4.5-5.6 DO IS USM	(Exc++)	£649	35-105/3.5-4.5 AF-D	(Exc++)	£129	K7 Body	(Mint-)	£529
	75-300/4-5.6 III	(Exc++)	£99	35-70/3.5-4.8 AF	(Exc++)	£69	ME Super + 50/2 MG + 50/2	(Exc+)	£39
	75-300/4-5.6 III Sigma 1.4x Converter	(Exc++)	£109 £129	35/2.5 E AIS 50/1.8 AF	(Exc++)	£79 £89	MZ-30 + 35-80	(Exc+)	£49
	Sigma 135-400/4.5-5.6	(Exc++)	£299	50/1.0 AI	(Exc++)	£399	MZ-5 Body	(Exc++)	£39
	Sigma 170-500/5-6.3	(Exc++)	£379	55-200/4-5.6 AF-S DX	(Exc++)	£99	Program A Body	(Exc++)	£39
	Sigma 18-50/2.8 EX	(Exc+)	£249	60/2.8 AF-D Micro	(Exc++)	£249		(and)	
	Sigma 28-300/3.5-6.3	(Exc++)	£129	70-200/2.8 AF-S VR	(Exc++)	£1,099	Pentax Lenses		
	Sigma 28-70/2.8	(Exc+)	£199	70-200/4 E AIS	(Exc++)	£79	A 200/4	(Exc++)	£139
	Sigma 2x Converter	(Exc++)	£129	70-300/4-5.6 G AF	(Exc++)	£99	A 24/2.8	(Exc++)	£199
	Sigma 300/4 APO	(Exc++)	£299	80-200/2.8 AF-D	(Exc++)	£449	A 35-80/4-5.6	(Exc+)	£35
	Sigma 50-500/4-6.3 EX HSM	(Exc++)	£899	80-200/4.5 AI	(Exc+)	£99	A 50/1.4	(Exc++)	£199
	Sigma 70-200/2.8 EX APO	(Exc+)	£399	85/1.4 AF-D	(Exc++)	£649	A 50/1.7	(Exc++)	£99
	Sigma 70-210/4-5.6	(Exc+)	E49	Cosina 19-35/3.5-4.5 AF	(Exc++)	£79	A 50/2	(Exc)	£39
	Sigma 70-300/4-5.6 APO	(Exc+)	E99	Sigma 10/2.8 FISHEYE	(Exc++)	£349	A 50/2.8 Macro	(Exc++)	£199
	Sigma 70-300/4-5.6 DG	(Exc++)	£99	Sigma 12-24/4.5-5.6 HSM	(Exc++)	£525	A 645 150/3.5	(Exc++)	£169
	Tamron 11-18/4.5-5.6	(Exc+)	£275	Sigma 120-300/2.8 APO HSM	(Exc++)	£1,499	A 645 45-85/4.5	(Exc++)	£399
	Tamron 18-270/3.5-6.3 VC	(Mint-)	£279	Sigma 170-500/5-6.3 APO	(Exc+)	£399	A 645 55/2.8	(Exc++)	£249
	Tamron 28-200/3.8-5.6 XR Tamron 28-300/3.5-6.3 Di	(Exc+)	£109 £129	Sigma 28-70/2.8 DG HSM Sigma 30/1.4 HSM	(Exc++)	£249 £299	DA 16-45/4 DA 17-70/4	(Exc++)	£179 £349
	Tamron 28-75/2.8 XR SP	(Exc++)	£249	Sigma 70-300/4-5.6 AF	(Exc+)	£69	DA 18-250/3.5-6.3	(Exc++)	£299
	Tamron 55-200/4-5.6	(Exc+)	£59	Sigma 70-300/4-5.6 APO	(Exc++)	£119	DA 21/3.2	(Exc++)	£339
	Tokina 28-70/2.8 ATX PRO	(Mint-)	£249	Tamron 14/2.8 FISHEYE	(Exc++)	£449	DA 40/2.8	(Mint-)	£259
	Cosina 19-35/3.5-4.5	(Exc++)	£79	Tamron 17-50/2.8 XR DI	(Exc++)	£229	DA 50-200/4-5.6 ED	(Exc++)	£89
		8		Tamron 17/3.5 + AI Mount	(Exc++)	£229	DA 50-200/4-5.6 ED	(Mint-)	£99
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	Sigma EF500 DG Super	(Exc++)	£99	Tamron 70-200/2.8 Di LD	(Exc++)	£499	DA* 16-50/2.8 SDM	(Exc++)	£539
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	Sigma EF530 DG ST	(NEW)	£109				DA* 55/1.4	(Mint-)	£475
	Canon 540EZ	(Exc++)	E49	Olympus			DA* 60-250/4 SDM	(Exc++)	£875
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	Exc+: Signs			Fuji X100	(Mint)	£949	M 80-200/4.5	(Exc++)	£49
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APTestbeach

Over the next few pages we present this week's equipment tests, rea

and technique pointers

A lightweight and

easily operated

lighting set-up

continuous

Hama Samsonite Varadero 110 camera bag £49.99

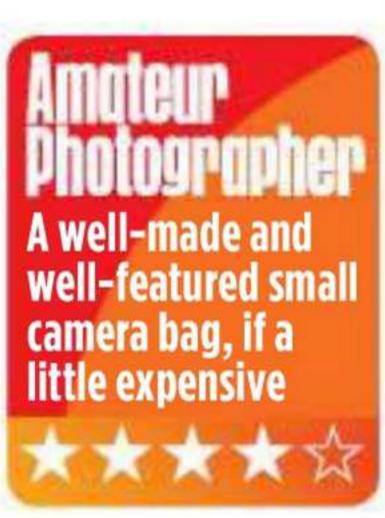
www.hama.co.uk

THE MAIN compartment of the Samsonite Varadero 110 bag has inner dimensions of 17x8x11.5cm, which makes it suitable for models up to a compact system camera or small video camera size. I found the bag to be a perfect fit for the Samsung NX11, with an extra pancake lens and charger safely stored on the other side of one of the two padded Velcro dividers. There are three possible ways to carry the bag: via the included padded shoulder strap; via the belt loops; or via the handle on the top. All methods are suitable because the load is lightweight.

The bag is available in black/grey and its exterior is made from a tough rip-stop fabric. There is ample padding on every side to protect the camera gear inside, and the bottom of the bag has rigid feet to rest on the ground. It is packed with features, too. I like the designated battery and

memory-card holders, as well as the pull-tabs for the exterior mesh pockets. There is little more that one can ask from such a bag, although it is pricey for such a small item.

Tim Coleman





The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Rotolight Creative Colour Kit £169.99

www.rotolight.com

THE ROTOLIGHT is a continuous light source comprising 48 bright LEDs that is ideal for close–up work, typically subjects up to two metres (around 6ft) away. It attaches to the camera using the hotshoe via the included stand. The ringlight sits above the camera rather than around the lens, but it still provides a nice catchlight in reflective objects. It can be used handheld or placed on a tripod as it is powered by three AA batteries, which the company claims gives three hours' use. The Creative Colour Kit includes the Rotolight, a hotshoe stand, a Lee Filters colour filter kit and a pouch for storage. Each of the items is well constructed and can be bought separately.

I found the kit easy to erect and disassemble, but the stand's screw was fiddly to fix into place. The LEDs in the Rotolight are accurately balanced to 6,900K (daylight). More filters are included and stored inside the device, together with a colour calibration chart detailing what each filter is best used for. They include a 3,200K filter for tungsten light and a 5,600K filter for indirect daylight. The extra filter pack is great for creative lighting and includes an ND filter to reduce the light output. A great alternative to this would be a dimmer switch, especially as the light from good LED devices can be a little too bright when used close up. Compared to other such devices, this is a reasonably priced and versatile option. **Tim Coleman**

FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Nikon D5100

Nikon's affordable
16-million-pixel mid-range
DSLR with 3in vari-angle
LCD, curvaceous design
and special effects
modes on test.

AP 28 May

Fujifilm FinePix HS20

Fujifilm's superzoom bridge camera gets an update, including the new 16-million-pixel EXR CMOS sensor. AP 4 June

Nikon Coolpix P300

We test an advanced compact with a fast f/1.8 lens, back-illuminated 12.2-million-pixel CMOS sensor and full manual control AP 11 June

Elemental Trinity Fire 600 kit

A professional two-head studio flash kit costing less than £700 on test.

AP 11 June

Underwater cameras

We round up the best weatherproof compact cameras to take with you into the water this summer.

AP 18 June

CONTENT MAY BE SUBJECT TO CHANGE

Pros without the cons

Professional DSLRs costing thousands of pounds may be out of reach of many enthusiast photographers, but there is a solution – buy a second-hand model! Mat Gallagher looks at six discontinued cameras costing less than £1,000 that are worth looking out for on the second-hand market

PROFESSIONAL DSLR cameras have always been at the forefront of technology and are built with hardwearing bodies and workings that are designed for serious abuse. With such impressive credentials they can make a great choice when looking to buy second-hand. Although their sensor sizes and autofocusing may have been surpassed, even models that are nearly seven years old are still capable of making great-looking images. Cameras that once cost upwards of £5,000 are now readily available for less than £1,000, and although some may be worn out after a life of professional use, many, bought by keen amateurs, have had much easier lives.

These six second-hand professional DSLRs were all advertised in AP. Prices will vary according to the age and condition of the model in question.



Canon EOS-1D Mark II £800-£900

LAUNCHED a year before the EOS 5D and sporting the then-new Digic II processor, the EOS-1D Mark II was the second version of Canon's fast-shooting DSLR for the sports and press professional. It features a then-new APS-H-sized CMOS sensor that gives a 1.3x focal magnification and an 8.2-million-pixel resolution. Burst shooting is at 8.5fps for up to 40 JPEGs or 20 raw files, and focus uses a 45-point AF system. The shutters are tested to 200,000 cycles, which means that even if your purchase is six years old, it will have had to have taken more than 600 shots every week to be getting close to the expected shutter life. On release the camera cost around £3,500, but it can now be picked up for less than £900. Canon launched the EOS-1D Mark IIn a year later with a larger 2.5in LCD screen, improved burst length and a second CompactFlash slot. It can be found for similar prices.



Canon EOS 5D EBNN-F9NA

THE EOS 5D changed the face of the digital camera market by offering a larger 'full-frame' sensor – matching the size of a 35mm negative frame – in a non-professional-sized body. It was a landscape photographer's dream and pushed the boundaries of what users could expect from a semi-professional model. With a 12.8-million-pixel resolution the output size wasn't groundbreaking, but the pixels could be much larger to allow unrivalled depth and tonal range. The ability to use lenses at a more natural angle is a great benefit, especially for wideangle shooters, but it also has a habit of exposing flaws in cheaper lenses. Although now replaced by the EOS 5D Mark II, which nearly doubled the resolution and added HD video, the EOS 5D remains a popular camera. It can be picked up for less than £900 and, considering its original RRP of £2,539, it is a very good deal.

Canon EOS-1Ds £700-£800

THE EOS-1DS is the oldest camera listed on these pages, launched in 2003, and yet its resolution is still one of the highest. The EOS-1Ds was Canon's flagship studio camera and features an 11-million-pixel full-frame CMOS sensor. For this reason the burst rate is much slower at just 3fps. The autofocus consists of 45 points – a number Canon has stuck with even on its latest EOS-1D models. Images are output in JPEG or 12-bit raw files with four sRGB colour spaces plus Adobe RGB. Metering is via a 21-zone TTL system with Canon's full range of evaluative, centreweighted, partial and spot options. The LCD screen really shows its age it is just 2in with 120,000-dot resolution – but as the camera is designed for tethered use in the studio, this is less of an issue. The camera's launch price was a staggering £6,999, but it is now available for less than £800.



Nikon D2H £500-£700



Nikon D2X/D2XS £700-£1.000

Fujifilm FinePix S3 Pro £300-£400

THIS was a popular choice for wedding and event photographers as it offered an affordable Nikon-mount professional body that looked the part. In reality, though, the S3 Pro competed more with high-end consumer models than professional bodies, with a price of just £1,599. Its 12.34 million effective pixels outperformed the competition at the time, although this consists of 6.17 million S pixels and 6.17 million R pixels (a unique pixel formation for increased dynamic range), combined and interpolated back up to 12.34MP. Images are saved as JPEGs or 14-bit raw files (6MP or 12MP), and the AF uses Nikon's Multi-CAM900 five-area system. The vertical grip houses the required four AA batteries. It's not a particularly fast shooter at 2.5fps, but it is a real workhorse and great to use. Units in very good condition can be found for under £400.

ANNOUNCED in 2003, the D2H raised the bar from the 2.7-million-pixel sensor of the D1H to offer a 4.1-million-pixel JFET-type sensor in a DX format. The camera cost £2,800 at launch and was designed for fast shooting, offering a still very credible 8fps for up to 40 JPEGs or 26 raw files. Images can be saved in a choice of 12-bit NEF raw, JPEG or TIFF formats with combined JPEG and raw options. There are two sRGB colour spaces as well as Adobe RGB, plus an 11-area Multi-CAM2000 AF system and 3D matrix metering. While not comparable with modern DSLRs for larger printing, at smaller sizes or even for web and newspaper use the D2H's 2464x1632-pixel output is more than capable and its fast-shooting abilities make it ideal for sport. Second-hand models are fairly plentiful, with prices ranging from around £500 to £700.

Nikon

Launched in

THE D2X saw a much larger jump in specification over previous models as Nikon replaced its JFET sensor with an APS-C-sized CMOS model boasting a 12.8-million-pixel resolution and four-channel output for faster data transfer. It uses the same Multi-CAM2000 11-point AF system as the D2H, but features a new 3D Colour Matrix II metering system with 1005-pixel RGB sensor. High-speed shooting is available at 8fps from a cropped 6.8-million-pixel image, while full resolution can be captured at up to 5fps for 15 raw files. The D2XS added a mask in the viewfinder for the Hi-Speed crop mode, a new 2.5in, 230,000-dot LCD screen, increased battery life and various firmware updates. Originally priced at £3,500, the D2X and D2XS can be found with prices starting at around £700 and up to £1,000 for a well-conditioned model.

'Even models that are nearly seven years old are still capable of making great-looking images'





Second-hand DSLRs What to look for

Buying a second-hand DSLR can save you serious amounts of cash, but the world of used products can be full of pitfalls and duds. Here are some things to consider when choosing your next purchase

SCREEN

LCD screens have progressed almost as much as image sensors in their size and resolution, so the screens on older cameras may now look very small and be of low resolution. While a smaller screen may be a little trickier to use for menus, it is not the end of the world. However, the resolution is more limiting as it will be harder to check the focus and even the colour/exposure of the image. This is more of an issue if you work in bright conditions. If you are using the camera in a studio, a tethered link to a laptop makes this almost irrelevant.

MEMORY CARD

Unless you are buying something truly obscure, the chances are your chosen camera will take CompactFlash cards. These are relatively cheap and easily available, although higher capacity cards tend to use newer specifications of software and may not work in older cameras. This may limit you to cards below 4GB but, considering the smaller file sizes produced, this will be less of a problem.

hile a smaller screen ge for menus, it is not capture unless arder to check the focus re of the image. This is cin bright conditions. If a studio, a tethered link set irrelevant.

RESOLUTION

More pixels don't always make for a better image. Although older cameras may have low-resolution sensors, the larger photosites mean they are still able to capture great tonal range and colour depth. Unless you are intending to print on a large scale you won't really see the benefit of the extra pixels on newer models, but you will feel the strain of the larger file sizes. A five-million-pixel sensor can deliver a 300ppi print at 9x6in in size, while an eight-million-pixel sensor will produce an 11x8in print.

LENS MOUNT

All the main names have a wide variety of compatible lenses, although if you already have lenses in a certain mount - particularly premium optics of any age - you might want to continue with it. Nikon and Pentax have the longest back catalogues, while Sony (due to the company maintaining Konica Minolta Dynax compatibility) also has a large back catalogue. Canon's mount was changed more recently with the introduction of EOS in 1989, so an adapter is needed for the older manual-focus FD lenses, but the new range is extremely extensive.

BATTERY

Always check that the battery works and comes with a charger. Replacements can be relatively expensive, although third-party versions are now available for most cameras at much reduced prices.

SOFTWARE AND MANUAL

The lack of supplied software and a manual can be a little annoying, but not too much of a problem. You can easily download the relevant software in most cases from the manufacturer's website and www.oldtimercameras.com provides manuals for most cameras.



TEST DRIVE

You wouldn't buy a second-hand car without taking it for a drive and so you shouldn't buy a camera without first taking some pictures with it. Check exterior wear and tear, as this will hint at how much wear there is on the inside. Place the camera in bulb or sensor cleaning mode and take a good look at the sensor and check it for any serious marks – small bits of dust can usually be removed. Take a memory card with you and ask if you can take a few shots with the camera. Shoot at a small aperture (f/22) and fill the frame with plain white and grey, as well as taking some general shots. Check the results on a computer and look for dust marks, then zoom into 100% to look for hot or stuck pixels, which will appear as white or coloured dots.



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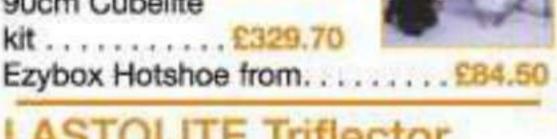


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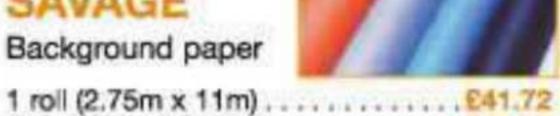
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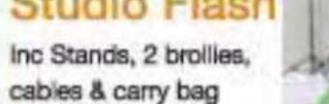
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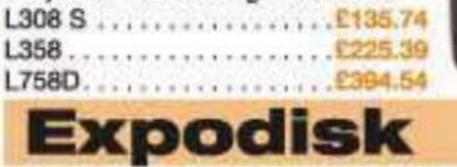
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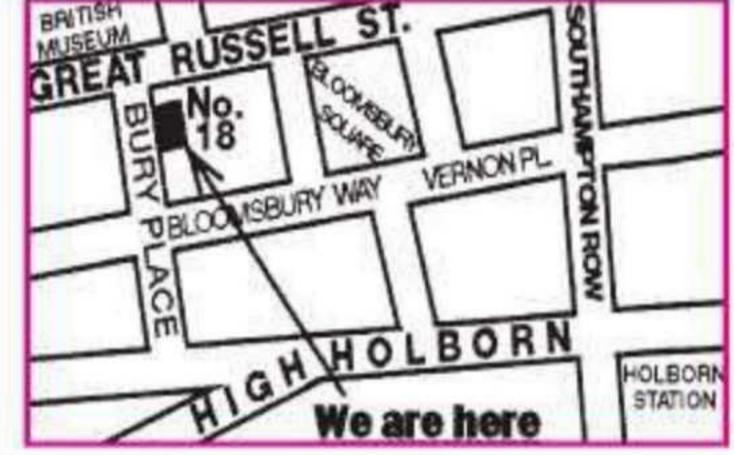
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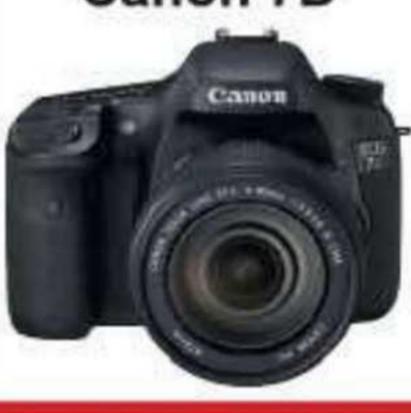
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high-street camera store. Their exclusivity is often enhanced by the fact that they usually specialise in a particular type of camera or manufacturer. The Leica Store in Mayfair, London, is a great example of a new store that has this feel, but there are also second-hand retailers that operate boutique stores.

One example of a boutique shop is Grays of Westminster. The shop specialises solely in Nikon products, both new and used, and its wooden cabinets are packed full of classic cameras and lenses. Although many of the older products have been discontinued by Nikon years ago, boxed and unused Nikon cameras and lenses are still sourced from all over the world. A brand-new, boxed black Nikon F was sold last year for £5,000. This camera was one item that proprietor Gray Levett wishes he had bought himself.

Finding the best examples of used equipment is no easy task, and Grays has a member of staff who speaks fluent Japanese, and visits Japan four or five times a year to add to the store's inventory of Nikon equipment.

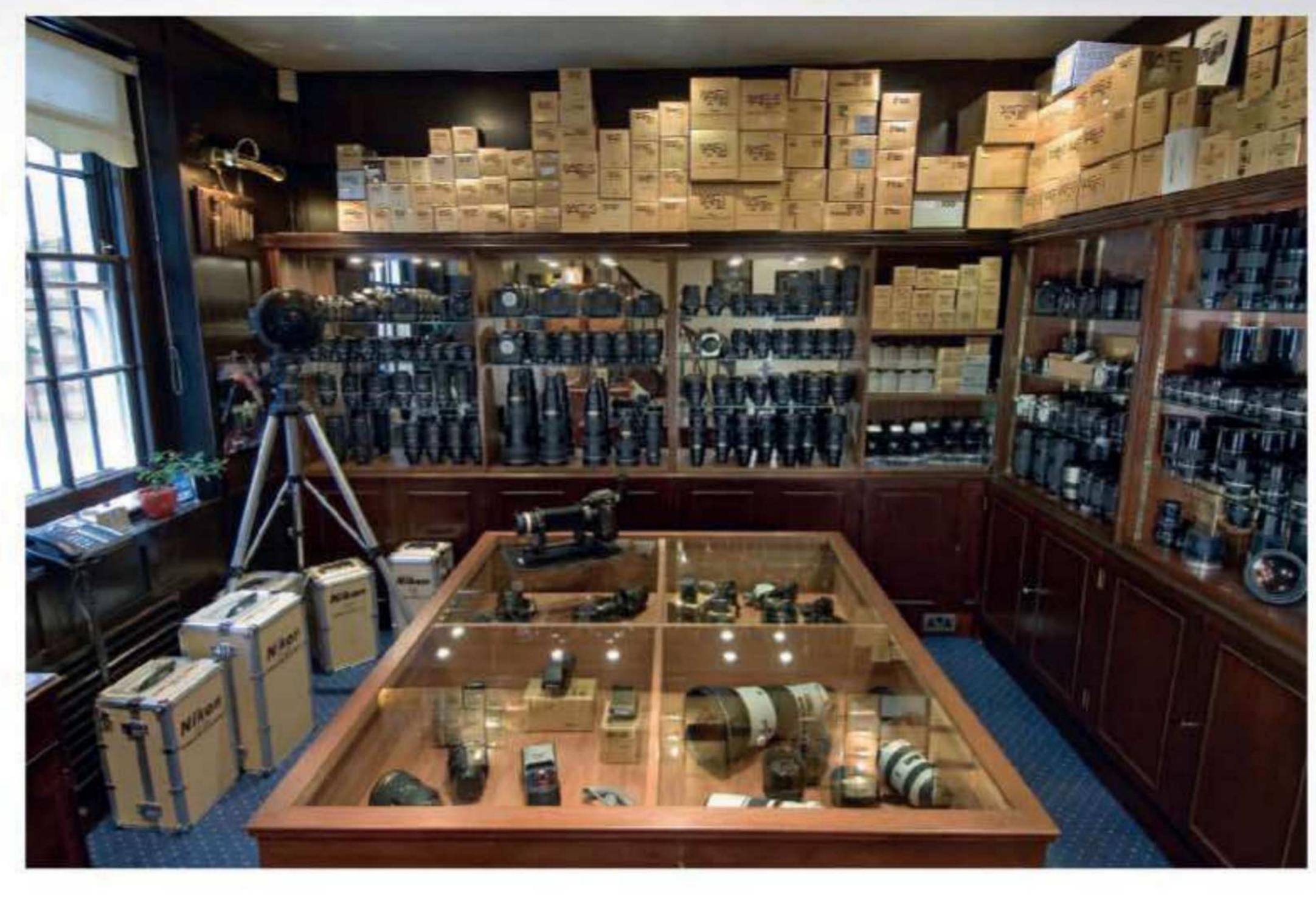
Often the finds are extremely rare, such as a Nikon Air aerial camera, which was manufactured in 1941, during the Second World War, for the Japanese military. The lens that accompanied the camera was a 179.4mm fixed-aperture f/4.5 optic that had a simple leaf-type shutter.

Thanks to contacts across the world, if a lens isn't currently in stock at Grays it can usually be tracked down, although this often comes at a price. Boutique stores aren't always the cheapest places from which to buy used equipment, but they do provide a level of service that is difficult to match and the used products are generally of the highest quality.

ALADDIN'S CAVES

Filled from floor to ceiling with photographic equipment, you never really know what you will find in an Aladdin's cave-style store. From old broken cameras to new digital medium-format backs, there is something for everyone, and there is always the hope of finding a bargain.

Mr Cad epitomises the Aladdin's cave



style of store. Every inch of the warehousesized shop is used to store both new and used equipment, and you can buy everything from cameras to darkroom sinks. As well as buying equipment from private individuals, much of the stock is bought from companies and institutions that are upgrading to new equipment, particularly in the digital age. This means that there is plenty of medium- and large-format equipment, and a big selection of enlargers and studio lighting.

However, many of the really sought–after items sell quickly. Mr Cad's website claims that the business is Europe's largest supplier of used photographic equipment, with goods exported to no fewer than 22 countries in the past year. While collectable cameras are always popular, there has been a recent surge in whole aperture manual focus lenses. With most DLSRs and compact system cameras now able to record HD video, these shallow depth of field

Although you may often pay a little more in boutique stores, the condition of used equipment is generally superb

Small independent

stores are ideal for

part-exchanging

your used

equipment

become increasingly popular with people shooting video.

With such cameras and lenses not stavi

With such cameras and lenses not staying on the shelves for long, it is a good idea to let retailers know if there is a particular item you are looking for. Most secondhand retailers keep a list of items wanted by customers, and it is obviously in their interests to help try to track down the item or to reserve it for you if one comes in.

SMALL INDEPENDENT CHAIN STORES

Although most small chains, such as London Camera Exchange or Camera World, are primarily retailers of brand-new equipment, they have some second-hand stock. The advantage of a retailer stocking second-hand equipment is that the profit margins are far greater on used equipment than they are in the competitive world of selling new equipment. With more than one store, these small chain stores can pool their second-hand stock, so just because the lens you are after isn't in the window of your local store, it may be in another store and can be delivered within a day or two.

However, the real benefit in these types of stores is the ability to part–exchange your used equipment for either a new or second–hand item. Part–exchanging an item towards a new product saves you the hassle of selling the item privately, although you will generally receive far less for it. Often retailers such as Camera World can give you a rough quote of the part–exchange value of your equipment via the phone or an email, obviously subject to the condition of the product once it has been seen by them.

ONLINE RETAILERS

Buying online is becoming increasingly popular, especially as it allows you to scour sources quickly from all over the country, or even the world, looking for that elusive piece of equipment. Many used-equipment



lenses have

retailers list their current inventory on their websites, while many more choose to sell online at auction sites such as eBay.

It is usually possible to find someone selling even the rarest of items somewhere in the world, but there are risks involved so it is important to know exactly who you are dealing with. When using eBay, the best place to start is with the seller's feedback. If it isn't 100% positive, search back through the feedback and find out why. It doesn't always mean there was an issue with the product, as people sometimes leave negative feedback due to the length of time it took the item to arrive or because of a lack of communication. However, avoid any sellers who have feedback where the item has arrived in a worse condition than described, or where it hasn't arrived at all. Many sellers have a returns policy, so check this in case there is an issue.

If someone is selling an item near to where you live, it may be possible to arrange to see the product before buying it. Most of the time you will be buying the item having only seen images of it online. Don't be afraid of asking the seller for more specific photos of parts of a camera or lens if the original images aren't clear. Also, ask questions if the description of the item doesn't clarify certain details.

Many dealers make a living selling solely on eBay, and they will generally be more credible than a private individual. Similarly, if an independent store sells on eBay, it gives you somewhere you can visit should there be a problem with your item. Be aware that when buying an item from abroad,

Camera World,

branches in London and Chelmsford. www.cameraworld. co.uk

Grays of Westminster, 40

Churton Street, London SW1V 2LP. Tel: 0207 828 4925. www. graysofwestminster. co.uk

Leica Store Mayfair,

34 Bruton Place. London W1J 6NR. Tel: 0207 629 1351 www. leica-storemayfair. co.uk

London Camera Exchange, various branches throughout the country. www. lcegroup.co.uk Mr Cad, 68 Windmill Road, Croydon, Greater London CRO 2XP. Tel: 0208 684 82882. www.mrcad.

co.uk

IS CONDITION EVERYTHING?

GIVEN the choice, everyone would rather own a mint-condition camera than a slightly tatty-looking model, but if you plan to actually use the camera, rather than have it as a collector's piece, does condition really matter? Obviously, the most important thing is that the camera is still in full working order, but if you are planning to use the camera it doesn't really matter that the body is scratched.

Cameras in mint or excellent condition will often sell for double or even triple the price of those that show a little more wear and tear. Some dealers pride themselves on selling only the very best examples of used cameras, but if the camera is going to be used rather than displayed on a shelf, it may be worth saving money and opting for a more rough-and-ready version.



you may have to pay expensive postage or courier fees, and if it is from outside the EU you will also be subject to import duty on some items. If your purchase costs more to be faulty, fails to materialise or is of poor quality you are covered by Section 75 of

However, as the saying goes, if a deal seems to good to be true, then it probably is.

CHARITY SHOPS AND CAR-BOOT SALES

Nearly every charity shop that you walk into will have a small collection of cameras and photographic equipment. While we have all heard stories of valuable items being brought for pennies, in reality you are unlikely to find a Leica Standard. However, there are often some nice cameras to be found at charity shops for a good price.

Cameras from the 1970s and '80s are the most common, and occasionally you may come across a Pentax K1000, Pentax ME Super or Canon AE-1, all of which are great cameras for students. However, often it is the lenses on these cameras that are of particular interest. Look out for classic 50mm f/1.8 optics, such as the Nikkor E series, which is particularly great to use on modern Nikon DSLRs. Pentax K-mount lenses will also fit on Pentax DLSRs, so often a camera might be worth buying purely for the lens.

It is not just old SLRs and lenses that you should look out for, as some compact cameras are becoming collectible and can be found on the shelves of charity shops. Watch out for Olympus XA and Canon Canonet cameras, and also Kodak Brownie 127 cameras made of Bakelite.

Car-boot sales are also good places to find a bargain. However, be warned, if someone is selling a Nikon D3S for £200 without a battery charger, which has been 'lost', then it could be a stolen camera.



Lenses: oddballs and eccentrics

Lenses come in all shapes and sizes, and curiosities have always existed. **Richard Sibley** looks at a few second-hand optics that strive to offer something a little bit different

EVERY now and then lens manufacturers try to break the mould in an attempt to offer a new feature or surpass what has gone before. Sometimes these innovations stick and become the norm, while others are too far out and end up being used only

by specialists or they sit on the shelf of a collector.

While what follows is by no means a comprehensive list of all the weird and wonderful optics out there, each lens offers something different for the photographer or the collector.



DESIGNED for medical, dental and forensic photographers, this 120mm f/4 Nikkor lens features a built-in ringflash complete with modelling light. The circular ringflash is most useful when the lens is set to its 1:1 macro setting as the light wraps around the subject in all directions, preventing shadows. For this reason, the lens was used for such purposes as the examination of eyes, body cavities and inside a patient's mouth. Forensic photographers found it useful for recording small details without interference

Power for the ringflash is provided by an LA-2 AC Power Unit, and for more portable use an LD-2 DC Battery Pack is also available. A 2x close-up attachment filter was also included in the original kit. This filter has a 49mm thread that screws into the end of the lens, allowing up to 2x reproduction at its closest. Used on a Nikon DSLR with an APS-C-sized sensor, this magnification increases to an impressive 3x.

This 120mm lens uses the Nikon F mount so it can be used on all Nikon DSLRs, but it is not an AF lens so only manual focusing is possible. Manual exposure modes must also be used because the lens will not meter correctly. Flash output is automatically calculated based on the aperture and focusing distance set on the lens.

The Nikkor Medical 120mm f/4 IP lens is every bit as usable now as when it was introduced in 1981. At around £1,000, though, a 105mm macro lens and ringflash may be the more feasible option.



Minolta STF 135mm f/2.8 [T/4.5] £600-£800

INTRODUCED in 1999, this optic bears the Minolta branding but is still manufactured as the Sony 135mm f/2.8 STF lens. The Smooth Transition Focus model is designed to create a smooth transition between the sharp, in–focus areas and those out of focus. It does this by employing an apodization filter, which is a neutral grey tinted lens element that affects the light distribution to help produce extremely smooth bokeh.

Unusually, the lens has two separate apertures, the first of which is a large f/2.8 aperture sitting in front of the apodization filter. The rear aperture is stepless, between T/4.5 and T/6.7. The reason for this 'T' designation is that the apodization reduces the light transmission by 1.5 stops, which means that the light that hits the film or sensor is the equivalent of f/4.5.

Only one of these apertures can be used at a time, with the one that's not in use remaining fully open. The rear stepless aperture must be manually set on the lens, and offers an equivalent depth of field to a regular f/2.8 setting with a 1.5EV ND filter in front of the lens. The front aperture can be manually set or automatically controlled by the camera and acts like a regular aperture, allowing the user to stop all the way down to f/32.

Both the original Minolta version and the new Sony lens must be focused manually.

Although the lens adopts a 200mm equivalent focal length when used with an APS-C-sized sensor, on the full-frame Sony Alpha 850 and 900 it remains a useful portrait lens, producing lovely smooth bokeh. It is also a useful lens for capturing telephoto documentary-style portraits (APS-C), while its short telephoto focal length makes it handy for close-up wildlife images (full frame).

The Sony version of the STF lens can be found new for around £950, but if you are lucky you may find the Minolta version for less.





Nikkor 18mm f/3.5 £400-£650

ALTHOUGH the 18mm focal length is something of a standard for cameras with APS-C-sized sensors, the Nikkor 18mm f/3.5 was quite a rarity when it was released in 1981. Impressively, the lens is designed for 35mm Nikon SLR cameras, and shows minimal curvilinear distortion for such a wide lens. For this reason, it is an interesting optic for anyone with full-frame Nikon DSLRs. Those using Nikon DSLRs with APS-C-sized sensors are probably better serviced by one of the many zoom or fixed-focal-length 18mm lenses, and of course will require an extremely wide 12mm optic to replicate the 18mm lens's equivalent field of view.

Prices for this lens can vary greatly, but if you are lucky you may just find one for under £500.



£300-£450

NIKON introduced the first 35mm focal length Perspective Control shift lens in 1962, and there have been three different designs, with the last discontinued as late as 2004. This f/2.8 version was in service between 1968 and 1980 and has eight elements in seven groups.

Unlike modern PC lenses, this lens doesn't feature a tilt mechanism, only a shift control that can move the front of the lens up to 11mm in any one of 11 different positions around 360°. The lens corrects for small perspective distortion, which made it popular at the time among architectural photographers, before the wider 28mm PC lenses proved themselves to be more versatile.

This complex lens must be focused manually; even the current electronic Nikkor PC-E lenses work in this way. The aperture must also be set manually, with a separate ring to open the aperture fully to aid focus.

Although they may not have the tilt mechanism, these older lenses can bought for less than a third of the price of new Nikkor PC-E lenses.



Canon EF 50mm f/1.0L USM

CANON'S 50mm f/1.0L USM lens is the fastest AF optic for an interchangeable-lens camera. Launched in 1989, it has now been discontinued and replaced with the 50mm f/1.2 version. The original is part of Canon's L series of high-quality professional lenses, and is constructed of 11 elements in nine groups and weighs nearly 1kg (2.2lb). Combining a large aperture with a USM motor means the lens focuses extremely quickly, even in low light.

Despite its plus points, this lens isn't without its problems and many people consider the far cheaper EF 50mm f/1.4 and f/1.8 USM lenses to be sharper at most apertures.

Like the 50mm f/0.95 optic, the f/1.0 lens has held its value and in many cases increased in real terms. It cost 358,700 yen, which, based on the exchange rate in 1989, was around £1,522. The National Archive (www.nationalarchives.gov.uk) translates this figure to roughly £2,300 today, so the lens has done well to hold its value in real terms.



Zenit Photosniper

PERHAPS the most well-known of our odd lenses is the Zenit Photosniper. The kit is based around a 300mm f/4.5 Tair-3 lens, built by the KMZ factory in the Soviet Union from 1953 until as late as 2005. This rather basic lens consists of just three glass elements and has a minimum focusing distance of 3m. However, it is the accompanying camera and trigger support that make the Photosniper a real oddity.

Each kit comes with a modified Zenit camera, in this example a Zenit-E, adapted specifically for use with the Photosniper trigger and shoulder support, and thus renamed the Zenit-ES. The trigger shoulder support connects to the camera and lens, and a linkage is made that allows the 'gun' trigger to fire the camera's shutter. Focusing is achieved by moving a metal wheel at the front of the gun stock, which lets you focus and support the lens, while leaving your other hand free to use the trigger.

The aim of the Photosniper was to allow the 300mm lens to be more stabilised when used handheld, but image stabilisation systems now make the system redundant. As the lens has an M42 fit, it can be used via an adapter on suitable camera systems, but the actual Photosniper attachment will only fire the modified Zenit camera supplied.

More of a curiosity than of practical use, the Zenit Photosniper will certainly raise more than a few eyebrows, and alarm bells, if you use it in a city centre.

'The Photosniper will raise more than a few eyebrows, and alarm bells, if you use it in a city centre'





one of the most coveted lenses of all time was originally designed as one of two standard lenses for the Canon 7 rangefinder camera. Together with the camera, the pairing was known as the 'Canon Dream'. It had the widest aperture setting of any optic when it was introduced in 1961. It originally cost around 57,000 yen, which, based on the historical exchange rate, was around \$160 or £60. Taking the average wage and inflation into account, the lens is in real

Sadly, the lens was only ever made to fit the Canon 7 series of rangefinder models, although it can be converted to fit Leica screw-thread or

terms still worth the same today, or perhaps more.

can be converted to fit Leica screw-thread or M-mount cameras. Converting a 50mm f/0.95 lens to do so will reduce its value slightly, but the lens will become far more practical. As well as fitting Leica cameras, the lens can also be used on compact

system cameras.

Pentax SMC Reflex 1,000mm f/11 £800-£1,300

WHILE 300mm and 500mm telephoto mirror lenses are fairly common, there are a few examples of this type of optic that offer a far greater reach. One of the more common is the Pentax SMC Reflex 1,000mm f/11.

Weighing a hefty 2.3kg (5lb) and nearly 25cm (10in) long, this lens is difficult to handhold, especially given that it has the equivalent field of view of a 1,500mm lens when used on any current Pentax DSLR. Even with in-camera stabilisation, handholding is difficult, and with a fixed f/11 aperture a high-sensitivity ISO setting and bright light is required to obtain a fast shutter speed. With a relatively small aperture it can be difficult to focus manually due to the dim viewfinder and it is best, therefore, to use live view as a focusing aid.

For stalking wildlife the lens is somewhat



impractical, but for photographing fixed positions, such as a bird's nest or perch, it is decent option. Just remember that as with all mirror lenses, the out-of-focus bokeh will have the characteristic 'doughnut' shape caused by the design of the lens.

BUYING A SECOND-HAND LENS

THERE are a few things to look out for when buying a pre-owned lens, and most of the checks can be made without having to mount the lens on a camera.

The most obvious is to examine the lens elements for marks and scratches. The rear element can be just as susceptible to damage as the front, so be sure to check this as well. If you do spot a mark, try to remove it first by using a blower, and then some lens-cleaning fluid and an appropriate cleaning cloth. Sometimes what appears to be a scratch is just a thin oily smear.

If it is a scratch you will have to decide whether it will affect image quality. Generally, avoid lenses with scratches on the rear element, but if the scratch is on the front element, and small and close to the edge, it may have little noticeable effect. If the lens is marked, but you don't think it will affect your images, you may find it to be significantly cheaper than a pristine version, or you could use the defect to haggle the price down. Of course, if you are buying a lens as a collectible piece, then you will want it in the best possible condition.

Dust and fungus on internal elements are more difficult to remove, as they will require the lens to be disassembled and the elements cleaned. Zoom lenses, especially those with push-pull mechanisms, are prone to dust as use of the mechanism sucks air into the barrel. A little dust shouldn't present much of a problem, but fungus is more problematic. For more information on fungus, see pages 54–55.

Also check the aperture blades. If the lens has a manual aperture ring, go through each setting and check that the blades move smoothly without sticking. Most modern electronic lenses will require mounting on a camera for this check to be performed. Use the camera's depth of field preview button at each aperture setting and check that the blades move correctly.

Finally, check the focusing and zoom rings. If the ring or barrel does not move smoothly, or grinds or sticks at any point, avoid the lens. This is usually caused by grit, which often requires the lens to be taken apart. It could also be a fault with the mechanisms, which may result in a costly repair.

MANY THANKS TO

Mr Cad (www.mrcad.co.uk); Canterbury Camera Centre (www.cant-cameras.demon.co.uk); and Antony Shepherd for their help with this feature

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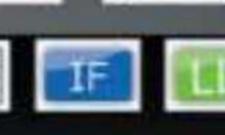
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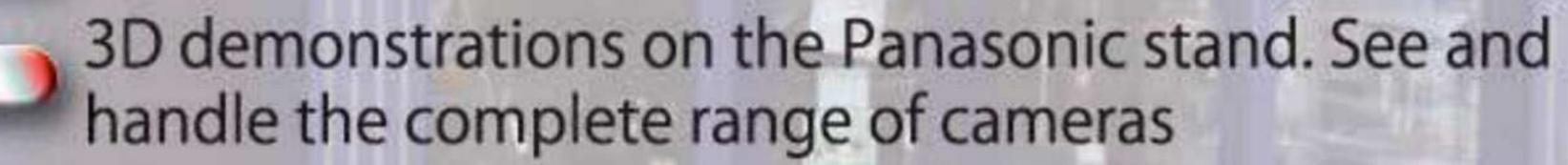




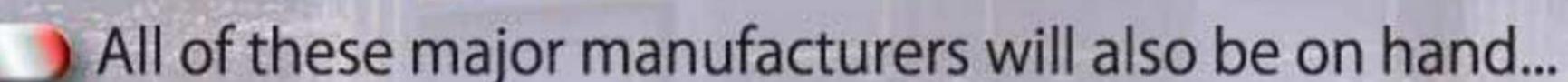
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Professor Newman explains...

Lens fungus

No doubt many people feel that the only solution for a fungus-afflicted lens is to take a hammer to it. But don't be hasty because **Professor Bob Newman** explains what lens fungus is, and how to prevent it and treat it

FUNGAL growth inside a lens is one of the more common faults found in old (and not-so-old) lenses. To see whether your lens is infected, remove it from the camera, ensuring that the aperture is wide open. Now look down into the lens, and shine a torch (a single LED light is best) up into the lens from the opposite side. Try to keep the LED on the axis of the lens, and move it back and forth until its light fills the whole aperture. What you should see is a bright circle clear of any spots, specks or streaks. However, if you see spots here and there, as in Fig 1A, they could be fungus, particularly if the dots are white or coloured (grey, greenish or orangey). They could also be bits of debris from inside the lens that have fallen onto the surface, but these will usually be black.

More serious fungus attacks will look like Fig 1B, with a pattern of tendrils or crazing covering anywhere from just the edges of an element to its entire surface. Very often, if fungus has attacked one surface within a lens it will have attacked several, so try looking from both sides of the lens to identify which elements are contaminated.

WHAT CAUSES FUNGUS

Fungus is a living organism with three different forms. The bulk is the mycelium, which is the tendril-like part. The second form is the fruiting bodies, which are dots that might be visible, and their associated mycelia, although these could be too fine to be seen. The third form is a spore, or the microscopic 'seed' a fungus uses to reproduce, and it is these that can get inside a lens.

This mainly occurs when lenses, none of which are completely airtight, 'breathe' (take air in and out when used). For instance, when a lens zooms or focuses, its internal volume changes by either expanding or contracting. As the internal volume contracts, air is pushed out of the lens and, as it expands, air is sucked in, bringing with it the fungal spores along with the moisture and nutrients they need to develop. Even if a lens has a fixed internal volume (as do most old, unit focus prime lenses), the air inside expands and contracts as the temperature changes, causing the same effect.

As a living organism, a fungus needs air, water and nutrients to survive, all of which can be sucked in with the spores – water in the form of vapour in the air, and nutrients in the form of dust. The human skin flakes that make up a large proportion of house dust is a good source of nutrients, as is the mineral

content of the lens's glass and coatings, which are 'attacked' as the fungus develops.

WHAT ARE THE EFFECTS?

The optical effects vary according to the severity and type of fungal attack. A few spots, or fungal growth restricted to the periphery of the lens, will probably not have a serious optical effect. However, a thick mycelium covering most or all of one or more elements will almost certainly render a lens unusable.

Unfortunately, while a lens may be usable with an initially limited fungal infection, the fungus is likely to grow. In doing so, it will feed off the lens coatings and glass, etching a pattern of grooves into it as it extracts minerals from the elements. These grooves will eventually render a lens irreparable, so even mild fungal attacks must be quickly attended to.

HOW TO DEAL WITH FUNGUS

There are two parts to dealing with fungus: prevention and cure (although often fungus is not economically curable). The first part, prevention, will ensure that a lens does not develop fungus, or will stop a small fungal attack from developing further by denying it what it needs to grow, particularly water and nutrients.

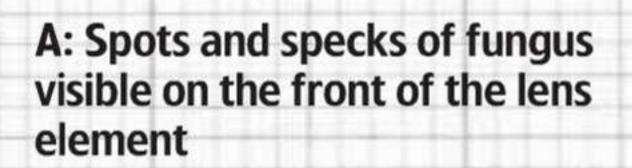
Attention should be paid to both storage and use of the lens. The major rule for storage is to keep the lens in a stable temperature and low-humidity environment. The temperature of air affects how much water vapour the air can hold: the warmer the air, the larger the quantity. If warm, moist air is cooled, the surplus water will condense onto the lens surfaces and will be available to the fungus. To provide low-humidity air, take colder air (low moisture content) and warm it (the air will then have a moisture deficit, and will tend to absorb rather than deposit moisture).

Allowing air to flow will also help to reduce condensation, since the time of contact with the lens's surface is lessened. The lens should also be kept out of the sun or other light sources, since these will cause temperature changes that will both make the lens 'breath' in air and lead to condensation.

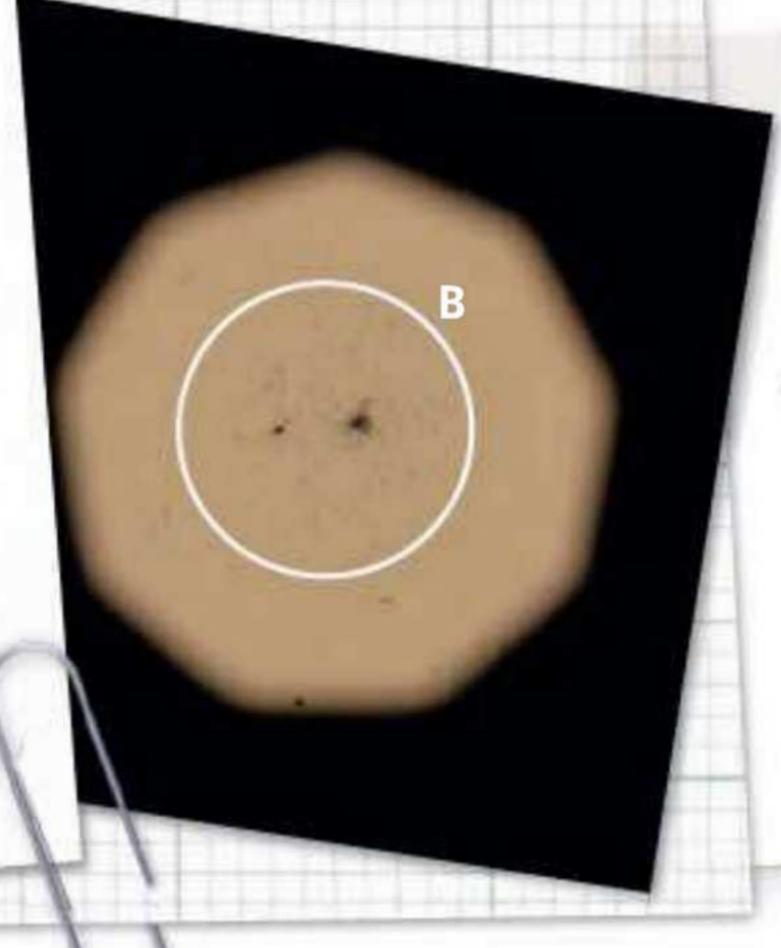
So to sum up, fungal attacks can be avoided by keeping lenses in the dark, in warmed, dry air at a constant temperature. A perforated box placed on a shelf above a radiator or heater is ideal. Packing it with a bag of silica gel, which absorbs moisture, can help also. Bags of silica gel are often found in manufacturers' original packaging, but can also be bought.

Next comes the cure. Unfortunately,





B: By shining a light through the lens, the shadow caused by the more serious fungus can be seen



'Unless the attack is minor, the cure will involve dismantling the lens, which will affect alignment'

fungus is one of those complaints for which the cure may be worse than the disease. Unless the attack is very minor, the cure will involve dismantling the lens, which is likely to affect alignment and optical quality. If the lens is of any monetary or sentimental value, then the best advice is to have the lens professionally repaired.

Many second-hand lenses have little value, though, and the cost of a repair is likely to be uneconomic. In these cases it might be worth doing it yourself, although always remember that the chances of damaging the lens beyond repair are very high. Forewarned is forearmed, and it can be worthwhile (and quite fun) to have a go.

How much you can do depends on the state of the lens. If the fungal attack is severe, covering a large part of one or more elements, then it is probably not worth bothering with. Most likely the fungus has already etched the elements, for which there is no repair short of repolishing and recoating, which will certainly be costly. If the attack is very minor, it may be worth trying to use UV light to kill the fungus instead. The best source of UV light is the sun, so essentially the method is to leave the lens pointing at the sun on a sunny day with its aperture wide open. This is potentially risky, though, so you must take care and follow two rules:

1. Never look through a lens at the sun. You might be tempted to do this to ensure the lens is properly aligned, but doing so will very likely damage your eyes, as the lens may focus the sun's heat onto your eye and burn your retina.

2. Never put anything flammable behind the lens, as the lens will focus the sun's rays to a point and could easily ignite the item.

If the attack is more severe you will need to dismantle the lens to access the affected elements. Be warned, though, that the first time you do this you will almost certainly destroy the lens; if your optic is at all worthwhile make it your second attempt. If the fungus-affected elements are central, dismantling could entail removing the outer elements to gain access. The optical cells of classic, manual-focus optics and AF lenses are similar. AF lenses, though, include circuits, motors and wiring, thus increasing complexity. For this guide we'll assume that the lens to be dismantled is a classic, manual-focus optic. AF lenses tend to have different and more complex construction.

Your toolkit will consist of miniature screwdrivers, pliers and tweezers (Fig 2), plus one or more lens spanners. These allow you to unscrew the slotted rings, which retain

the elements. All these tools can be bought from companies such as Micro-Tools (www.micro-tools.de) along with a host of other useful camera repair supplies.

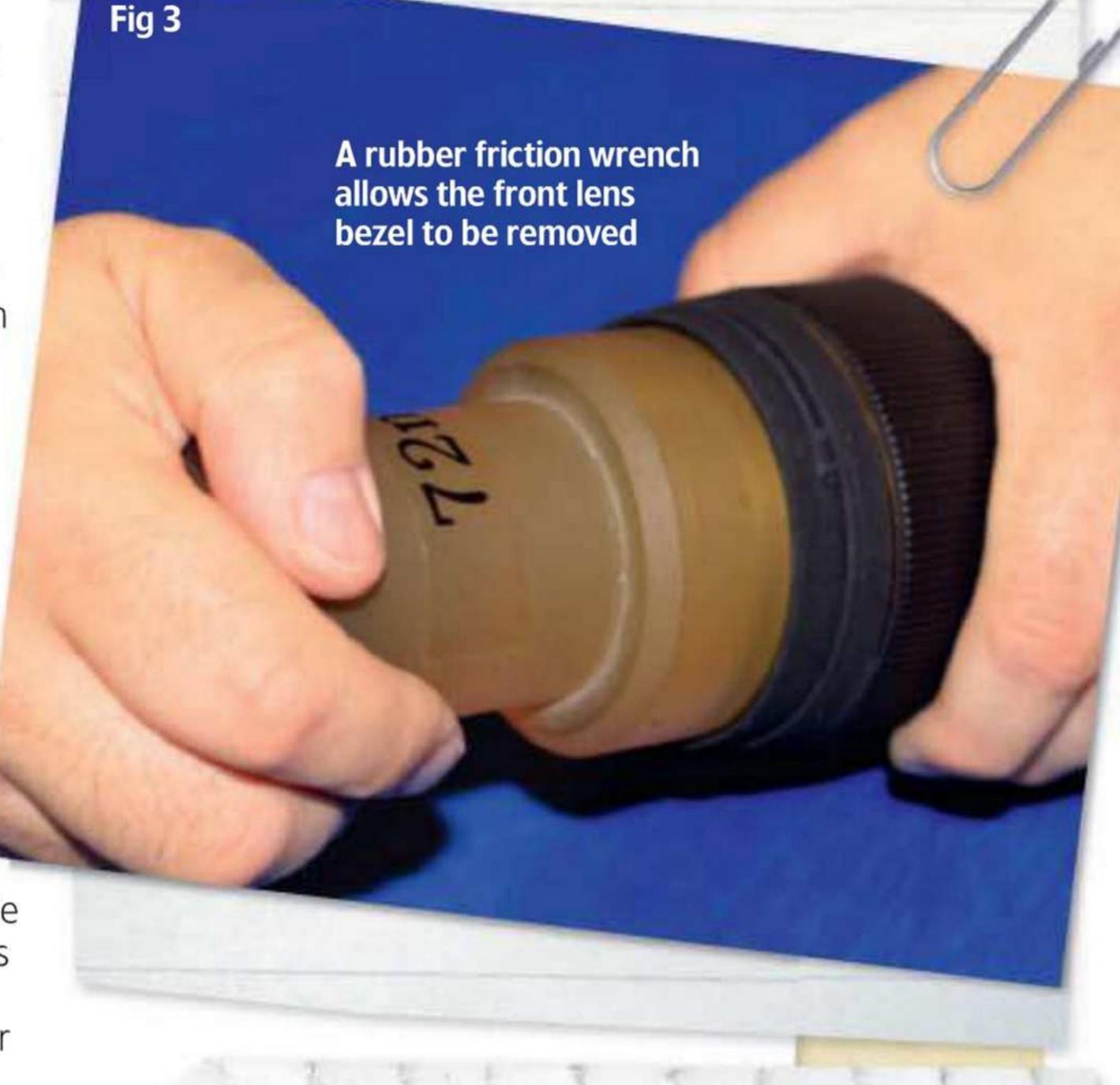
Disassembling an old lens is a voyage of discovery, as you'll have to learn how it is constructed as you go along. My advice is to photograph it at every stage before you remove each part – then you'll have a record of how to put it back together. If you need

to remove the rear element, you may find that the slotted ring is directly accessible. In the case of the front element, it is likely to be hidden behind the bezel with the lens name and number on it. This can be removed by unscrewing the bezel (usually to the right) using a rubber friction wrench (Fig 3). I have improvised this tool in the past by carving an eraser to a suitable shape to apply a frictional twist to the bezel – some ingenuity is required. You may also find that when you unscrew a retaining ring, what comes out is a whole sub-assembly of elements, or that there are set screws that have to be removed before the ring will turn. A careful look and some thought generally work better than force.

Once you have accessed the affected elements, clean them using a 3% hydrogen peroxide solution (available from chemists), but wear protective gloves and safety glasses when you do so. Using a soft artist's brush, swab the solution over the affected area, then use a clean soft cloth to wipe it off. Do this as many times as required to remove the fungus, then use some lens cleaning fluid to remove any smears. Now look carefully at the lens: if the fungus has etched the glass, the lens is useless – but at least you learned how to take one apart. If not, reassemble it, reversing the dismantling procedure. If you are lucky, the lens will be sufficiently well aligned to take a decent picture!

Given that this method is really only applicable to lenses of relatively little value, and that it is likely to take a few hours, it is clearly not worthwhile if you put a monetary value on your time. If, however, you enjoy fiddling with technology, and you are skilful and lucky enough to successfully restore the lens to working order, the sense of achievement can be very satisfying!







a physicist, and is now an engineer and computer scientist with a PhD in real-time systems design. He has been working with the design and development of high technology equipment for 35 years and has been responsible for innovative developments in graphics workstations, avionics, marine instruments and radar

systems. Two of his products have won innovation awards. Bob has led research projects in design methodology, automotive technology and, more recently, sensing systems. He is currently Professor of Computer Science at the University of Wolverhampton. Bob is a camera nut and has been a keen amateur photographer from the age of seven. He is delighted to be given the opportunity to apply his professional expertise to his hobby.

Let the AP team answer your photographic queries



SEEING INFRARED

I started taking digital photography more seriously a couple of years ago when I bought my Canon EOS 5D Mark II, although I had an EOS 350D a few years before that. Ever since then there's been a question at the back of my mind regarding the Canon lenses I use. Some of them, even the 35–105mm f/4L IS USM, have an infrared index on them, but others, like 50mm f/1.4 and 100-400mm f/4.5-5.6 L IS, do not. Why is this? Is there a chance I could use my digital cameras for IR photography? Bill Carey

Infrared marks on lenses hark back to the days of film, when shooting infrared was more popular. Infrared (IR) light focuses at a slightly different place than visible light, and IR marks allow for the necessary adjustments to be made. You focus on the subject, either with AF or manually, and then adjust the focus distance so the position on the lens barrel that was in line with the normal focus mark is now in line with the IR mark.

Fast forward to digital photography and IR has become a whole lot more difficult, so more recent lenses do away with the IR mark on the lens barrel. That said, if you've managed to shoot IR with your digital camera then digital imaging gives you the advantage of seeing if the scene is in focus on the display screen. You could even create your own IR mark in this way.

Shooting IR on your DSLR is less complicated than it sounds. In fact, all cameras are sensitive to IR light, but most have an IR cut-off filter

positioned in front of the sensor to filter this out. These aren't always effective, which means some cameras will see some IR light. Check if yours is one by photographing the end of a TV remote with a button held down. If you see the control's IR LED, your camera can see IR. All you need to do to shoot IR scenes is place an infrared blocking filter in front of the lens to eliminate all visible light. Compose the scene first, or use live view.

If your camera cannot see IR, or you want more sensitivity, there are companies that will do a conversion, removing the IR filter in front of the camera's sensor. Some replace it with a visible light cut-off, negating the need to place one in front of the lens and enabling through-the-lens composition. This is a one-way conversion, so perform it on a second body or old camera. If interested, contact Advanced Camera Services on 01953 889 324 or visit www.advancedcameraservices.co.uk. The conversion will cost from £250. Ian Farrell



Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: apanswersld ipcmedia.com or by post to: Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London

SE1 OSU.

For some time I have been unhappy with my images, as they never seem to come out pin-sharp no matter what I do. I don't know if it's me, the camera, the lens or a combination of all three. currently use a Canon EOS 450D.

When I received my copy of AP 16 April, I decided to try my lenses on the free lens-testing chart to see what they were like. The four lenses are an EF 18–55mm IS II kit lens, an older EF 24-80mm lens, an EF 70–300mm IS USM and a Sigma 50mm DG macro lens, which is my favourite. However, it's the Sigma that's causing the most problems. The results from this lens have left me worrying if it is any good and have made matters more confusing for me.

I photographed the test chart at every aperture from f/2.8 to f/45 after focusing manually. The camera was mounted on a tripod and tripped with a remote release. The first and last images worry me and the image shot at f/45 is horrendous. I asked my local dealer if the focus could have shifted as I altered the aperture settings, but he doubts it. I've tried a couple of the other lenses and while they don't seem too bad, there is blurring at the smaller apertures.

I look after my equipment well and have never dropped it. I am careful when I change lenses and my bags are well padded. Can you advise what might be wrong?

Mark Johnson

Photographing a test chart and pixel peeping at the results is a good way of scrutinising an optic, but you don't often photograph such subjects in real life.

The optical performance of all lenses varies with aperture. Lenses are not at their sharpest when used wide open. They suffer from a phenomenon called diffraction when used stopped down to their smallest aperture, and as f/45 is a very small aperture in 35mm photography you will see a fair amount of diffraction. It's worth bearing this in mind when shooting close-ups. You'll be after as much depth of field as can get at such close distances, but if you can avoid f/45 in favour of f/22 you'll see a boost in sharpness.

As I say, all lenses show sharpness that varies with aperture. Compare the performance at all stops and you'll learn which offer the best performance. Shoot in aperture-priority exposure mode and you'll be able to make sure these apertures are what you use when you are shooting.

Ian Farrell

FROM THE AP FORUM

Lens protection

Harry_bee asks At the widest setting I get vignetting with my stock lens and UV filter on my new Pentax K-x, but is this normal? I'm using a standard Camlink UV filter that's not thick or unusual. I haven't tried the polariser, but I guess it'll be even more noticeable. How can I protect the lens?

Johnriley1uk replies Buy a lens hood. This will protect against flare and against knocks. If a filter should shatter under impact it may scratch your front element, so I wouldn't spoil your image quality by using one.

Roger_Provins replies I agree with Johnriley1. Unless you are in very adverse conditions, such as near sea spray, all you need as protection is the lens hood.

Harry_bee replies It looks like I have no choice but to ditch the filter, but that means if I need a polariser I'm going to have to work on each image or avoid the 18mm setting.

LargeFormat replies Not so fast. Try using a low-profile filter, such as a Hoya Pro. Hoya also produces low-profile polarising filters. These are half the height of standard filters. The second possibility is to use a stepping ring set with an oversize filter. The ring only projects the thickness of the metal beyond the lens so is the next order in thinness. The final option, if you need a polariser, would be something by Cokin or Lee. The Cokin X Pro will accommodate lenses down to 15mm (35mm equivalent) so it should suit your lens.

f/AG

Image stabilisation or fast aperture?

An argument between photographers is whether to choose a fast-aperture lens or one with image stabilisation. Both help when shooting handheld in low light, but is one better?

A wide-aperture lens allows more light into the sensor so you don't have to use such a long shutter speed. A standard f/3.5-4.5 kit zoom may have a maximum aperture of f/4 when zoomed to 50mm, whereas a 50mm f/1.4 lens has a maximum aperture 4 stops larger than this. That's enough to raise a blurry 1/4sec shutter speed to a handholdable 1/60sec. There will be a drop in depth of field, too, so accuracy in focusing is essential.

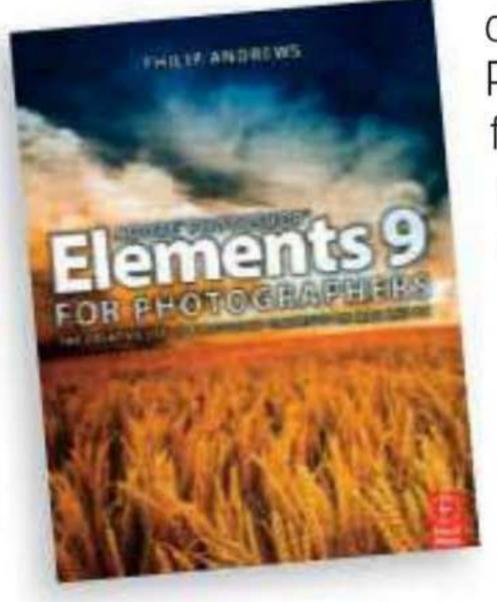
On the other hand image stabilisation works by sensing camera shake with tiny gyroscopes and moving a lens element to counteract the effect. Such systems can give a 3 or 4 stop advantage, enabling handheld photography with a 50mm lens down to 1/8 or 1/4sec. Image stabilisation lets you shoot with more depth of field than the fast–aperture approach, and makes focusing easier. However, stabilisation doesn't freeze subject movement, so anything moving in the frame will still blur.

Which approach is for you depends on the photography you shoot. For reportage the ability to freeze moving objects outweighs having more depth of field, making the fast-aperture (f/2.8) zoom lens a good choice. That said, travel photographers appreciate the extra depth of field that stabilisation offers when light levels fall, making an f/4 optic a better choice. **Ian Farrell**

RECOMMENDED READ

Is there a good, reasonably priced guide to Adobe Photoshop Elements that you could recommend? Martin O'Keeffe

I'm a fan of Focal Press books for digital photographers, and the company has published several



on the subject of Adobe
Photoshop Elements (visit www.
focalpress.com/elements). I'd
recommend Adobe Photoshop
Elements 9 for Photographers
(RRP £30.99, ISBN 9780-240-52244-9) by Phillip
Andrews, who has been
writing about Photoshop since
before I started using it.

Ian Farrell





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Bigger pictures on a budget

Looking for high-resolution images? Then put away your DSLR and load up some 120 film. We round up six affordable medium-format cameras that produce super-sharp images

WHETHER you are taking pictures for enjoyment or striving for the perfect shot, medium-format cameras still offer a valid choice. As the cameras were designed for the enthusiast or professional photographer, many remain in good working order today and can be found second-hand at reasonable prices. We class as medium format any camera that uses 120 film, although the negative sizes can vary from 6x4.5cm to 6x9cm, or even 6x17cm for some panoramic models. With

rangefinders, twin-lens reflex (TLR) models, SLRs and even older folding cameras available, there is a medium-format camera for just about anyone, and while older models may be completely manual, more recent versions include metering and even priority exposure modes.

While digital SLRs can now out-resolve 35mm film, the larger negative size of 120 means that, when scanned using a flatbed or dedicated negative scanner, it can deliver resolutions even beyond that of medium-

Six affordable medium-format models with a range of image ratios and styles

format digital backs. Fine–grained 120 film can be scanned at up to 4,000ppi and produces an image of between 58 million pixels and 116 million pixels, depending on the negative size. Flatbed scanners such as the Canon CanoScan 8800F and the Epson Perfection V500 will allow you to scan 120 negatives, while dedicated medium–format scanners such as the now discontinued Nikon Super Coolscan 9000 ED can still be found second–hand.

We've chosen a collection of mediumformat cameras that are available for reasonable money from second-hand stores. We then ran some films through them to see how they perform. Prices are based on models available at the time of testing from camera stores listed at the back of AP and from eBay.



Mamiya 7

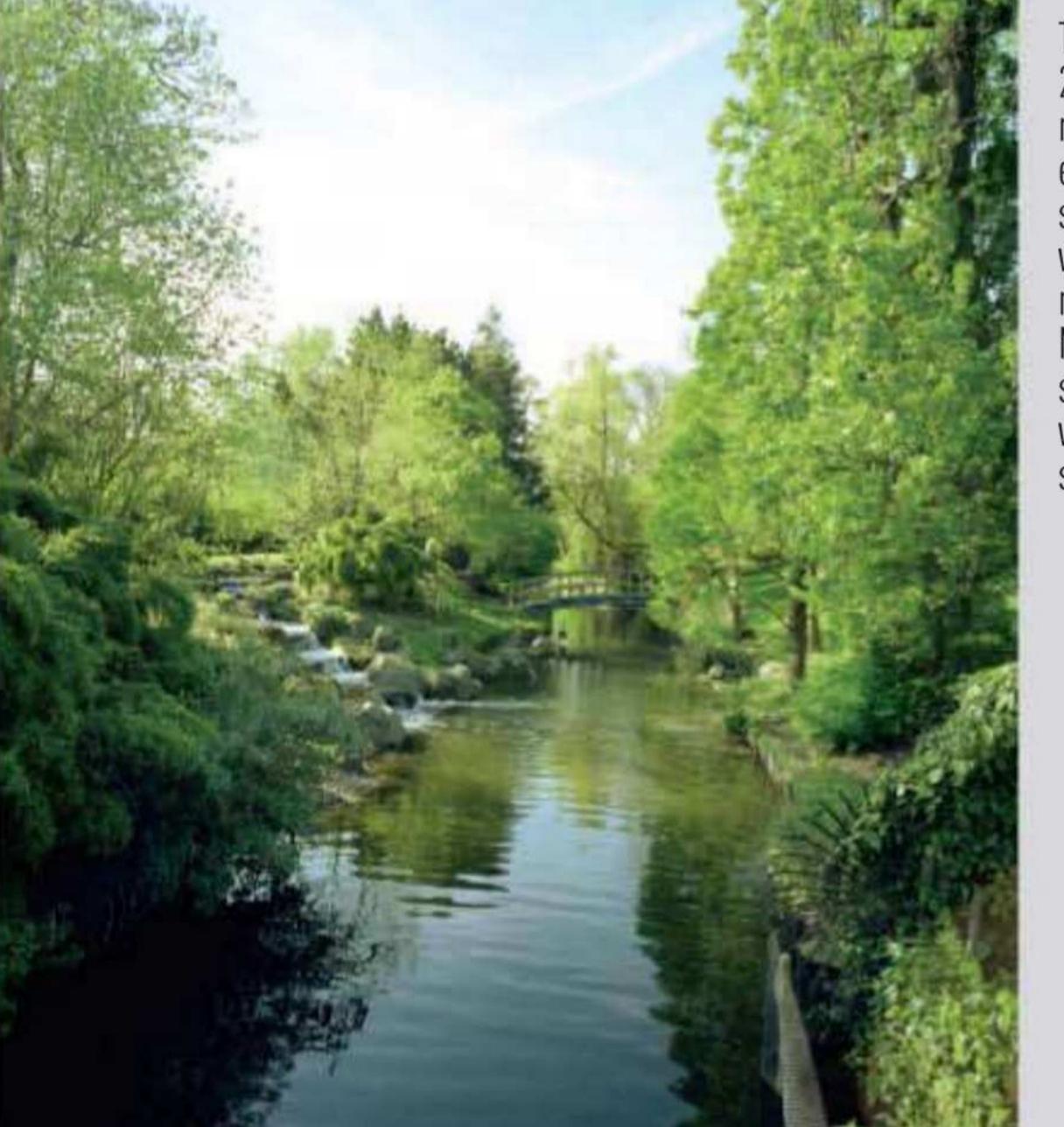
LAUNCHED in 1999 as an update to the 1995 Mamiya 7, the Mamiya 7II is one of the most recent cameras in this group by a long way. It is a 6x7cm rangefinder that uses 120 or 220 film, and allows the use of 135 film with a panoramic adapter to produce 24x65mm images. The Mamiya 7II features built-in metering, and both manual and aperture priority metering modes. It also features a multi-exposure switch, as the camera in normal mode will not allow you to fire the shutter unless you have wound on.

A PX28 silver-oxide battery or lithium equivalent not only powers the metering, but without it the camera will not operate. A dark slide is integrated into the body to allow you to change lenses without exposing the film, as the lenses are of a leaf-shutter design. There's a wide choice of optics available, from the super-wide 43mm

f/4.5 (21mm in 35mm equivalent) to a 210mm f/8 (105mm equivalent).

At 1.2kg (2.6lb), it isn't the lightest camera, but it is well built and relatively compact. Despite its flat 'monolith' shape it features a substantial grip that provides a solid hold, especially as it must be held up to your eye to compose. Operation is refreshingly easy with the metering displayed through the viewfinder.

The best thing about the camera, though, is the sheer size and quality of the images. The only downsides are more related to the lenses, with users complaining about the rather long minimum focusing, small maximum apertures and inaccurate hyperfocal markings. The original price of the 7II was £2,000, and although it is still available new there are plenty of models available second-hand, with prices between £700 and £800.



The large 24x65mm negatives are extremely sharp and well exposed, making the Mamiya 7II suitable for a wide range of subjects



Ensign Selfix 820

THE ENSIGN Selfix 820 was made in the early 1950s by British camera makers Barnet Ensign Ross, which later became Ross-Ensign Ltd. It uses 120 rollfilm and has baffles that can be turned either inwards to give a 6x6cm format or folded back to give a wider 6x9cm format, which reduces the number of exposures from 12 to eight per film, but makes it more suited to landscape images. The lens is an Epsilon 105mm Express f/3.8 with a leaf shutter (giving an equivalent of around 45mm in 35mm terms).

Shutter speeds range from 1–1/250sec with a bulb and T setting for a cable release, controlled via a ring around the lens. There is also a depth of field guide ring on the top of the camera to find your selected aperture and focal length combination. The viewfinder comprises two lenses that fold out on

the top of the camera, so focus must be judged by distance – a coupled rangefinder version is available in the Autorange 820. Accidental multi-exposures are avoided, as even when the shutter is cocked the film must be wound on before it can fire. The lens folds out from a panel and, once closed, this keeps the lens and bellows protected. The shutter button sits to the left side of the top plate and the lens controls fall naturally to the right hand, making operation opposite to modern-day cameras.

One of the main concerns is that the shutter has a habit of sticking over time, and we were left with a number of blank frames in each film. Finding a model for sale in reasonable condition is trickier than with the more modern and popular models here, although with a little searching you can pick one up for less than £100.

The wide 6x9cm format, with the baffles folded away, makes this a great camera for wider vistas, although with some shutter issues and only distance measurements to judge focus you can use a lot of film





Yashica A

THE YASHICA A was the first in a new series of Yashica rather than Yashicaflex models, and dates from around the mid to late 1950s. Being a TLR, it features twin three-element 80mm lenses with f/3.5 aperture. This, like the Yashica B, C, and D, were knobwind cameras, as opposed to the crankhandled design of the Yashica-Mat models. It is basic in design, featuring no setting window or metering, and filters simply slot over the lenses. The shutter must be cocked separately on the lens, with speeds limited to 1/25-1/300sec and a bulb setting. There is, however, a PC sync socket and thanks to the leaf shutter it can sync at any speed.

The waist-level finder gives a nice large image to aid composition and the reversed image is easy to get used to. There is also a magnifier for checking fine detail and a sports finder, achieved by pushing up the

front of the screen shade and looking through the two holes to give a rough idea of composition. The square format of the images is great for portraits, although it will require some severe cropping to fill a traditional-format paper size.

The Yashica A is quite a basic model and therefore there is less to go wrong – no metering, and the shutter speed and aperture are controlled on the lens itself. As with any second-hand TLR, it is worth putting a film through it to check that the transport mechanism doesn't jam. You can pick up a Yashica A in decent condition for around £60. If you want a more advanced model, try one of the Yashica-Mats, such as the 124G, as these feature superior lenses, incamera metering and greater shutter speed ranges. These sell for up to £200 in good condition.





Hasselblad 500C

HASSELBLAD medium-format cameras need little in terms of introduction. Released in 1957, the 500C was the first Hasselblad camera in what became the V system. The system still continues in the form of the 503CW, but the basic modular design remains largely unchanged.

As well as being able to replace the lenses of a 500C, it is also possible to change the film back and the focusing method. The model we used had a 120 film back, but 220, Polaroid and even digital backs are now available. Waist-level finders come as standard, but prism finders can be fitted.

Loading the film is straightforward and the camera body itself is extremely basic. The Hasselblad V-system cameras use a leaf shutter in the lens. This means that both the aperture and shutter speed are adjusted on the lens, leaving just

the shutter release and wind-on lever on the body itself.

Using the 500C was a real pleasure. It is an iconic camera that still looks stylish, but it is the ease of use that makes it great. The square format makes you think about framing images in a different way. However, you need to think about the image crop if you intend to print on a traditional photographic paper size, or consider printing square with healthy borders.

With no built-in light meter – we had to use a handheld one – but the process makes you feel more engaged in the creation of the image.

With older 500C cameras available for around £600, including back and lens, they are no longer just for pro photographers. Enthusiasts can own a quality, classic medium-format camera that is as good to use today as it was 50 years ago.





Pentax 67

Pentax 645

was introduced in 1984, and the tiny LCD display and square buttons on the top of the camera make it look dated. However, its small body has some great automatic exposure modes, including shutter and aperture priority, as well as manual exposure. One slight downside is that the EV compensation feature only allows you to adjust in 1EV stops.

The camera's automatic film advance felt like a real luxury after the manual wind-on of the older medium-format cameras. It made it easy to shoot the 15 frames quickly that the 6x4.5cm format allows on 120 film. However, it is the solid grip of the camera's handle, combined with its light weight, that really make the Pentax 645 a pleasure to use.

Pentax updated the 645 in 1997 in the form of the 645N. Not only

did this camera feature automatic wind-on and exposure modes, but it also had autofocus, with a range of autofocus lenses. This makes the 645N, and the later 645N Mark II, among the fastest and most user-friendly medium-format cameras.

However, the recent development of the Pentax 645D is what makes the original 645 very exciting. All the older 645 lenses fit the new 40-millionpixel digital medium-format camera, and these lenses can be found at extremely good prices. For example it is possible to pick up some for less than £300. This makes the Pentax 645 a great option if you think you may upgrade to the 645D in the future. Expect to pay between £300 and £400 for an original Pentax 645, but look out for the occasional bargain. One recently sold on eBay for £210, including lens.

Pentax 6x7 in 1969, the 67 version was released in 1989. The camera is quite simply a behemoth. Built like an oversized 35mm SLR, the Pentax 67 uses 120 film to create 6x7cm negatives. It weighs more than 1.5kg (3.3lb) and the first models suffer from mirror vibrations when used at speeds under 1/60sec. This was solved by introducing a 6x7 MU version in 1976 that features mirror lock when using slower shutter speeds.

The camera comes with a 105mm f/2.4 lens as standard, which is roughly the equivalent horizontal angle of view as a 50mm lens on a 35mm-frame camera. In use, the camera is heavy and cumbersome, but it does have the advantage of handling like a 35mm SLR, with a large viewfinder that makes it easy to focus manually.

With a basic TTL meter built into the camera's prism, using the camera is as simple as using a 35mm SLR. However, with only ten frames from a 120 roll, it is quite easy to quickly get through a film. The large negatives are great for scanning, and require less cropping to fit a conventional paper size than a 6x6cm frame.

Pentax 6x7 and 67 cameras cost between £350 and £700, depending on the model, age and condition, with a good 67 model around £600. Landscape photographers will love the large images and viewfinder, but you will need a sturdy tripod for the best results. There is a good range of lenses available, with the standard, wide and portrait lenses often less than £300 each. Best of all, the lenses can also be used on Pentax 645 and K-mount cameras via an adapter.





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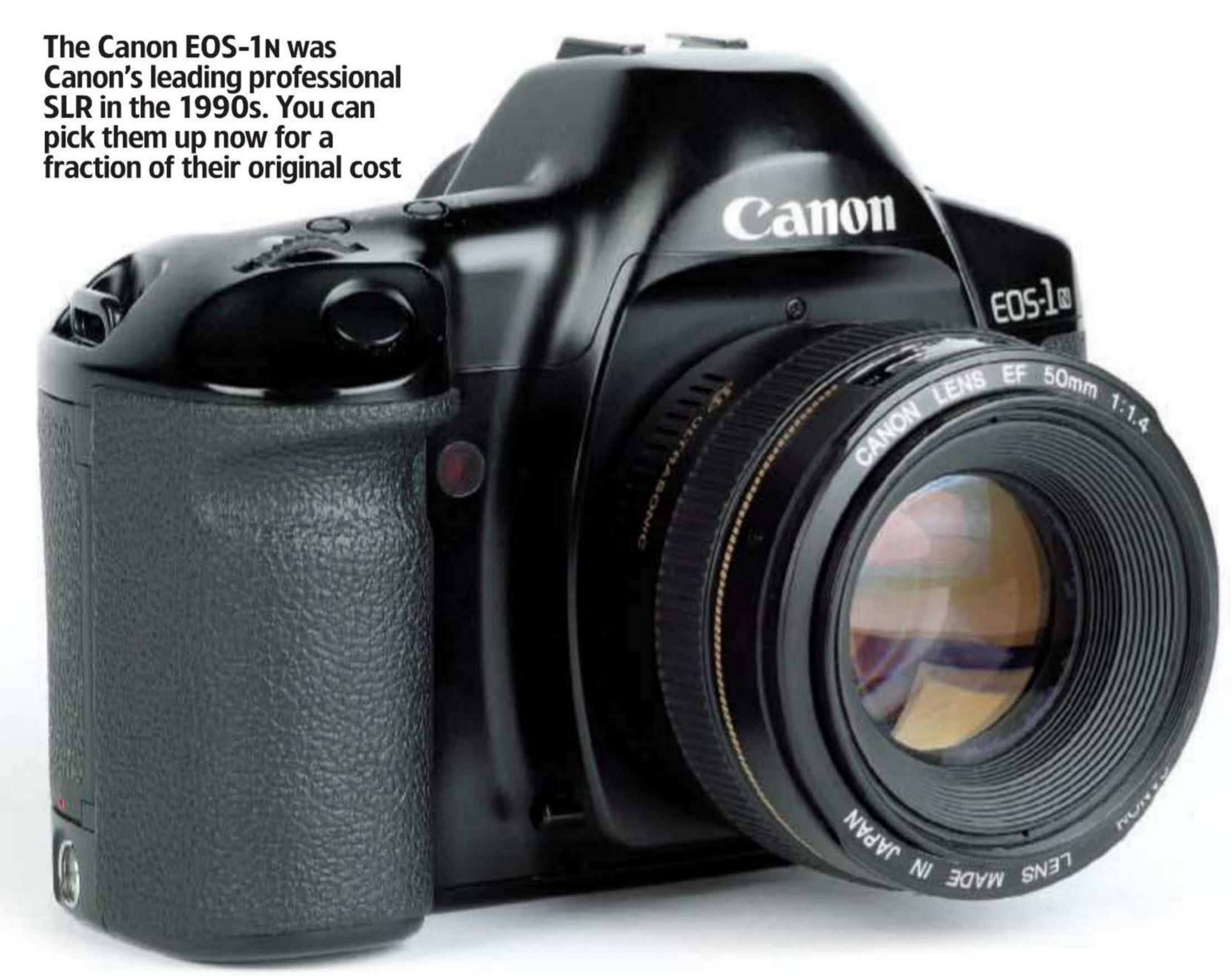
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The future of film

Following conversations with retailers all over the country, **Ivor Matanle** reports that rumours of the death of film cameras are greatly exaggerated

THE MOST consistent rumour in photography over the past decade has been that film photography is dead. Yet, in AP 30 March 2010, news editor Chris Cheesman reported that David Bell, managing director of Leica Camera Ltd in the UK, said that in the UK 6% of Leica M cameras sold are film cameras. 'In Japan, film is still considered very cool,' he said. 'In Europe, there is also a strong following.'

Conversations during April 2011 with dealers advertising second-hand and collectable film cameras in *Amateur Photographer* suggest that the market for used film cameras, particularly those from top-end and historically important manufacturers, remains lively. Many experienced enthusiasts who bought DSLR outfits have either reverted to using film cameras for their 'fun' photography or have given up on digital photography because they do not enjoy it.

'Classic film photography is a totally different experience to using a modern digital camera,' explains Steve Byford, proprietor of Ffordes, based in Beauly, near Inverness. 'Photographers accustomed to the fine engineering of a Leica, a Nikon or a Rolleiflex film camera often find they do not get the same pleasure from digital

photography, however excellent the results.' Steve says that about 60% of Ffordes' sales are used film cameras, about 35% digital equipment and about 5% non-usable collectables. Steve attributes the strength of Ffordes' used film camera sales to the fact that the company offers a six-month parts and labour guarantee, and to the success of its website with overseas markets.

BUOYANT MARKET

Like Ffordes, London-based Peter Loy makes a large proportion of his sales to overseas customers through his website. 'Sales of the type of camera I sell have increased over the past two years and the market is currently very buoyant,' he says. 'Sales are being helped

by the weak pound and the relatively strong Japanese yen and Hong Kong dollar.'

Peter is orientated more towards collectors than the other dealers I spoke to, but he showed me a list of recent sales that indicated clearly that around 75% of all he

The Nikon F90X
was Nikon's top
amateur autofocus
film camera in the
mid-1990s and was
extensively used by
professionals as a
second camera for
wedding and social
photography

sells are usable classic cameras using either 35mm or 120 film.

'Modern film cameras make up a very small percentage of my sales, and, with the exception of Leica, Hasselblad and one or two other makes, including Nikon, I only buy them if they are part of a collection that includes "collectable" cameras,' he explains. 'Leica is very sought-after and nearly a quarter of the cameras I have sold over the past six weeks have been Leicas. After a fall in Leica M prices a few years ago, prices are firmly on the increase now.'

Neither Steve Byford nor Peter Loy predicts any major changes in the market for film cameras over the next two years or so, although Steve emphasises that much depends on whether sufficient film is sold to keep the film manufacturers in the market. Peter pointed out that Kodak had announced a new film product (Portra 160) a few months ago.

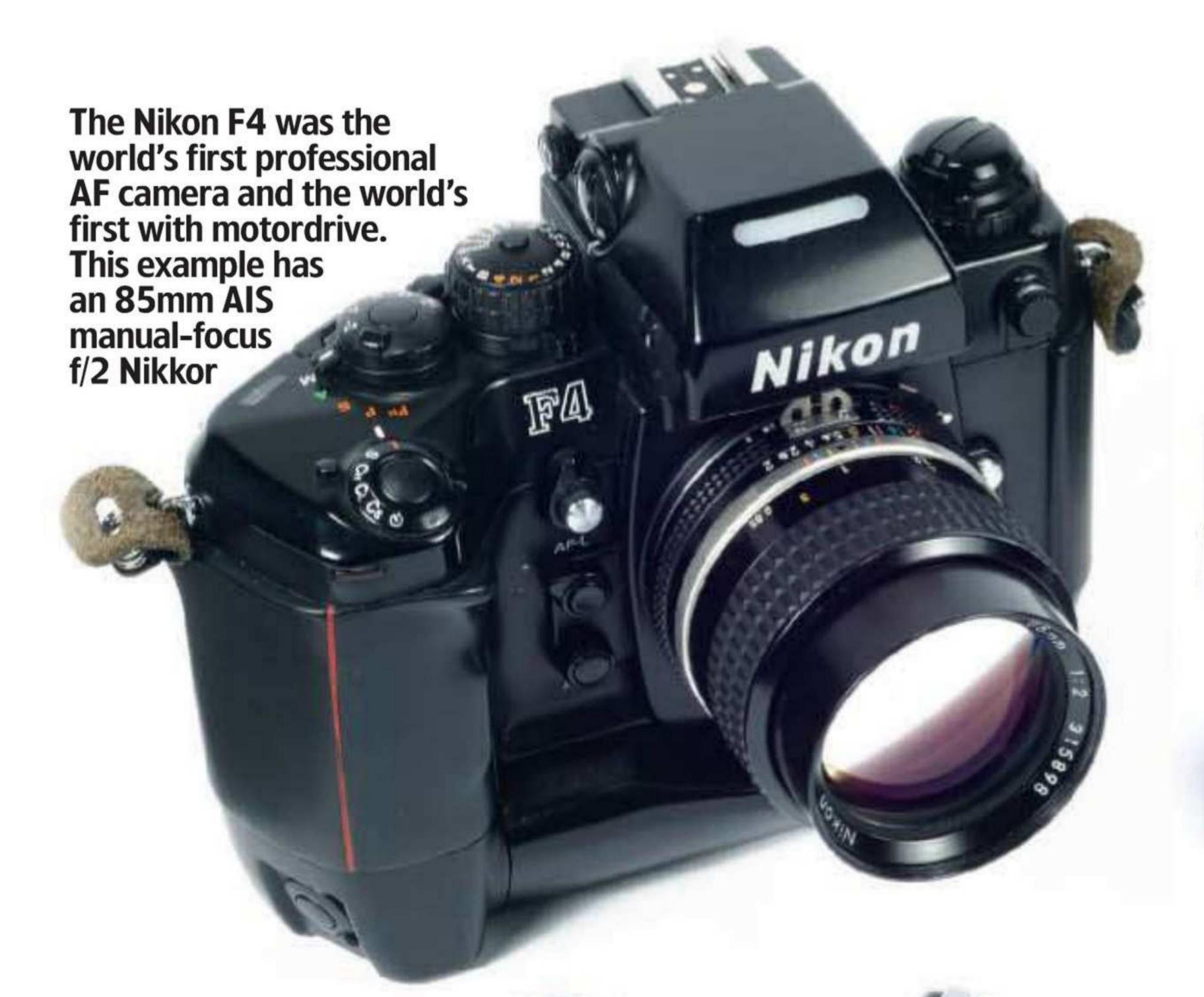
POPULAR SCANNERS

Malcolm Collins, who runs Camtech in Cottenham, near Cambridge, buys and sells a lot of used top-end DSLRs and lenses, but says that around 20% of his sales are top-quality film cameras, including Leica M models. He has found that there has been a huge increase in sales of film and transparency scanners, presumably because people want to convert their negatives and transparencies into digital files. However, he says many of his scanner sales are to customers who have also bought film camera equipment.

'People are getting the best of both worlds,' he explains. 'They enjoy the superior feel of real engineering that using a Leica or a Nikon F2 provides, then benefit from the modern post-production improvements that Photoshop makes possible.'

Malcolm has found that sales of the major rollfilm SLRs, such as Hasselblad, Bronica and Mamiya 645, have declined over the past year, but that interest in the exceptional picture quality possible with rollfilm remains high, with many customers preferring the lighter and easier to handle cameras like the Mamiya 6, Mamiya 7, Fujifilm 645 and Fujifilm GW670. Despite that, interest in the





The Contarex Super Electronic of 1971 was the pinnacle of Zeiss Ikon's Contarex series. This one is fitted with a 50mm f/2 Planar lens



'Keeping film available is entirely down to the people who have film cameras actually using

them'

The Canon EOS 650, Canon's fir EOS camera and the world's first AF SLR with the motors for focus and aperture

Pentax 6x7 series remains high, with people enjoying the fact that a Pentax 6x7 handles very much like a 35mm SLR.

Malcolm says he has a steady trade in manual–focus Nikon Als lenses, which are bought by many customers who use them on their Nikon DSLRs but also, in many cases, have a classic Nikon film camera. The Camtech website provides online shopping.

EASILY ATTAINABLE

I contacted Matthew Mifsud, whose camerafair banter I used to enjoy hugely in the days when my wife and I were regular participants in fairs around the country. Matthew runs Mifsud Photographic in Brixham, Devon, a family business that has been successfully trading since 1954. As well as having a large stock of used film cameras and lenses, Mifsud is a Nikon Professional Dealer, a Canon Professional Stockist, a Pentax Professional Stockist and a Sigma Professional Stockist, so the company sells a lot of digital equipment.

Matthew says that the big factor encouraging sales of fine film cameras is the extent to which prices of key models from the top manufacturers have dropped, making cameras that many people could not have afforded in the 1990s attainable now.

'Medium format is still plodding away for the serious photographer who wants

650, Canon's first EOS camera and the world's first AF SLR with the motors for focusing and aperture control in the lens rather than in the body. A landmark collectible and still an excellent camera to use, the EOS 650 has been largely ignored by enthusiasts and collectors, and examples can be bought on eBay for as little as £35 with Canon EF zoom lens, although the price seems to be going up

to tackle some challengingly difficult jobs where image quality is king and a little old-fashioned skill can be used to great effect,' he says. 'We sell quite a few Bronicas, Mamiyas and Hasselblads, but the most sought-after film cameras are still 35mm classics like the Pentax LX, and the Nikon F2, F4, F5, F6 and F100.'

Like the other dealers, Matthew foresees the used film camera market continuing to prosper provided that film camera owners actually use their cameras and therefore buy supplies of film.

'Keeping film available is entirely down to the people who have film cameras actually using them for photography on a regular basis,' he says.

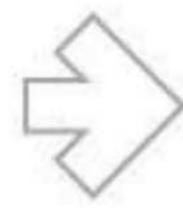
HIGH-END SALES

One of the smaller used camera businesses that advertises in AP is Sepia Memories, run by Steve McBride in Morecambe, Lancashire. He sees no decline in the film camera market, and, unlike the others, is doing well with medium-format rollfilm cameras. 'I just had a Pentacon Six outfit with a set of the best lenses and I hardly had the chance to enjoy it being here,' he told me. 'I had no sooner put a price on it than it was sold.'

Steve says that most of his sales are of high-end 35mm and medium-format cameras, and that most of his sales come from his ads in AP.

FILM SUPPLIES

The major manufacturers of photographic film show varying degrees of optimism and confidence in the future of film photography. Kodak is still making a good range of colour negative, colour transparency and black & white films in 35mm and 120 sizes, but has recently discontinued Professional Elite Chrome 200. On the plus side, Kodak is still improving its colour negative range, as Peter Loy noted, with the announcement



of Portra 160. In general, Kodak statements have tended towards the pessimistic when referring to the future of film.

On the other hand, Ilford Photo (Harman Technology Ltd), which makes products for black & white silver halide photography in addition to its digital printing papers, is positively bursting with confidence. The company recently launched its first new black & white silver–gelatine paper (for darkroom printing) for 13 years, Multigrade Art 300, and makes black & white films from ISO 50–3200 in 35mm, 120 and sheet film sizes.

Fujifilm offers a range of colour negative, colour transparency and black & white films in both consumer and professional emulsions. Fuji discontinued Neopan 1600 and Neopan 400 black & white films in 120 size, and Fujichrome Sensia has also just been discontinued. All Fuji C-41 (colour negative) professional films except 400H have been discontinued, although AP advertisers like Mailshots probably still have stocks. The much-loved Velvia and Provia transparency films continue, as do 400H and Neopan 100.

SMALLER COMPANIES

The good news for the future of film camera users is that, as well as the enthusiasm and commitment of Harman Technology (Ilford) in Britain to black & white, Efke and Adox film production has been stepped up in Croatia, Foma films is going strong in the Czech Republic and there are major film manufacturers in countries such as China. As Fujifilm and Kodak reduce their commitment to film, enthusiastic specialist dealers in Britain are sourcing film and other materials from other manufacturers around the world. Mailshots offers a huge selection



This Leica M6 with 35mm f/2 aspherical Summicron lens is the sort of Leica that flies off the second-hand dealers' shelves

of film, as does Silverprint in London and Ag Photographic in Birmingham. One of my favourites is Speed Graphic Mail Order.

SUMMING UP

The market for used film cameras, especially fine classics, shows little sign of an early death. The biggest danger is that too many cameras will disappear into collectors' cupboards and out of regular use, since it is regular use that will maintain sales of film. There is a distinct upward trend in traditional black & white photography, helped by Ilford Photo's commitment to supplying all the necessary films and materials. There are also signs that younger people are acquiring an enthusiasm for creative black & white, now they can acquire fine film cameras at prices unthinkable a few years ago. Classic camera repairer Ed Trzoska (tel: 0116 267 4247) is busier than ever, not only with great classics like Contarex and Rolleiflex, but also with more modern film cameras like the Canon A1 that he has been servicing for me. There are a lot of film photographers out there. Why not join them? AP

Thanks to members of the PCCGB who have, over the years, lent me the cameras illustrated in this article

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LEICA 90mm f2.5 SUMMARIT M + METAL HOOD + C	AP		
	MINT BOXED AS NE	N£	1,075.00
LEICA 135mm f2.8 ELMARIT M FOR M3	M	INT	£345.00
LEICA 135mm f4.5 HEKTOR + HOOD			
LEICA 135mm f4.5 HEKTOR M + HOOD	M	NT-	£159.00
LEICA 200mm f4 TELYT + HOOD	M	INT	£495.00
LEICA M BELLOWS UNIT		MIN.	T £75.00
LEICA 21mm,24mm,28mm FINDER BLACK	MINT BOX	ED	£299.00
LEICA 21mm,24mm,28mm FINDER BLACKLEICA HANDGRIP FOR M6,M7,MP etc	Λ	AIN	F- £59.00

LEICA M BELLOWS UNIT	MIN1 £73
LEICA 21mm,24mm,28mm FINDER BLACK LEICA HANDGRIP FOR M6,M7,MP etc	MINT BOXED £299
LEICA HANDGRIP FOR M6,M7,MP etc	MINT- £59
LEICA HANDGRIP FOR M6,M7,MP etc	MINT BOXED AS NEW £79
LEICA HANDGRIP FOR M6,M7,MP etc LEICA MOTOR M FOR M6 / M6TTL / M7	MINT BOXED AS NEW £375
METZ 54 MZ-3 + SCA3502 FOR M6/M6TTL/M7/M8/M9	MINT BOXED £195
LEICA SF20 FLASH	
LEICA ERC LEATHER CASE (114876)	MINT BOXED £169
LEICA SOFT LEATHER CASE (14522)	MINT BOXED £89
LEICA 65mm f3.5 ELMAR + 16464K FOC RING	
LEICA 9cm f4 HEAD + 16467 FOC MOUNT FOR VISO	
LEICA 9cm f4 ELMAR SCREW BLACK	
LEICA R7 BODY BLACK	
LEICA H/ BODY BLACK	MIN I- £443
LEICA 21mm f4 SUPER ANGULON RLEICA 50mm f2 SUMMICRON 3 CAM	MINT-BOXED £599
LEICA 50mm f2 SUMMICRON 3 CAM	MINT- £299
LEICA 50mm f2 SUMMICRON 3 CAM	EXC++ BOXED £279
LEICA 180mm f4 ELMARIT R 3 CAM	
LEICA 560mm f6.8 TELYT R	
LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR ROM	
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LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR R	EXC+++ £299
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MINOX 10x25 BR COMPACT BINOCULARS + CASE	MINT £129
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ı	VOIGTLAND	ER 15mm f4.5	5 S/W HELIA	AR ASP + I	FDR BLACK	MINT	CASED	£265.0
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ı	VOIGTLANDE VOIGTLANDE							
ı	VOIGTLANDE VOIGTLANDE	ER 75mm f2.	5 COLOR H	ELIAR MC	CHROME		MINT	£275.0
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CONTAX MFB-2 POLAROID BACK FOR CONTAX 64	45NEW £195.00
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IIKON F55 BODYMINT-BOXED £49.00
JIKON 24mm f2.8 A/F
IIKON 24mm f2.8 A/F "D" (USED ONCE)MINT BOXED AS NEW £279.00 IIKON 50mm f1.8 A/F "D"MINT BOXED £89.00
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NIKON TC 20E II AF-S TELECONVERTERMI	NT BOXED AS NEW £225.00
SIGMA 20mm f1.8 EX DG RF ASPHERIC (LATEST)	MINT BOXED £299.00
SIGMA 28mm f1.8 EX DG MACRO ASPHERIC	MINT BOXED £245.00
SIGMA 10 - 20mm f4/5.6 EX DC SLD GLASS HSM	70 0 0 0 0 0 0 0 0 0 1 1 1 1 1 1 1 1 1 1
SIGMA 17 - 35mm f2.8/4 EX ASPHERICAL	
SIGMA 18 - 50mm f2.8 EX DC D	
SIGMA 24 - 70mm f2.8 EX DG MACRO + HOOD	
	MINT BOXED £575.00
SIGMA 50 - 500mm ff4/6.3 EX APO RF HSM	
SIGMA 55 - 200mm f4/5.6 DC	
SIGMA 70 - 300mm f4/5.6 DG MACRO	
	MINT BOXED £95.00
SIGMA 1.4 EX DG APO TELE CONVERTER	
SIGMA 1.4 EX APO TELE CONVERTER	
SIGMA 2.0 EX DG APO TELE CONVERTER	MINT CASED £159.00
TAMRON 17 - 50mm f2.8 XR Di II LD ASPH IF (LATEST) .	
Title of the state	

MIN1	BOXED AS NEW 9
RON 70 - 300mm f4/5.6 LD MACRO 1:2 A/F "D"	MINT BOXED
INA 10 - 17mm f3.5/4.5 AT-X DX LENS (LATEST)	MINT BOXED 9

TAMRON 28 - 75mm f2.8 XR Di SP A/F MACRO (LATEST)

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NIKON F3 BODY COMPLETE WITH MD4 DRIVE	EXC++ £295.00
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NIKON FM3A BODY BLACKMIN	
NIKON FM3A BODY CHROME	MINT- £375.00
NIKON FM2N BODY BLACK	MINT-BOXED £275.00
NIKON FM2N BODY CHROME	그리고 하다 하면 하면 하다 아이를 가는 하나를 하고 있다면 하는데 하지만 하는데 하는데 이 사람들이 되었다.
NIKON FM2N CHROME BODY	
NIKON FE2 BODY CHROME	WIIN I- £109.00
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NIKON FM BLACK BODY	FXC++ £99.00
NIKON EM BODY CHROME	EXC++ £115.00
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NIKON 55mm f2.8 MICRO AIS	
NIKON 55mm ff3.5 NIKKOR P.C MICRO + M2 TUBE	MINT IN VEEDED 0145 00
NIKON 55mm ff3.5 NIKKOR P.C MICRO	
NIKON 105mm f1.8 AIS	
NIKON 105mm f1.8 AIS	EXC++ £395.00
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NIKON 500mm f4 I/F ED "P" WITH CPU DIGI COMPAT	
NIKON 500mm f8 MIRROR LENS + FILTERS	
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NIKON 28 - 85mm f3.5/4.5 ZOOM NIKKOR	MINT CASED \$275.00
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NIKON TC 201 CONVERTER	
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NIKON TC 201 CONVERTER	MINT- £199.00
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OLYMPUS OM2 BODY CHROME	MINT-BOXED £149.00
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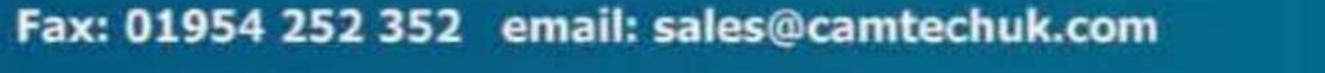
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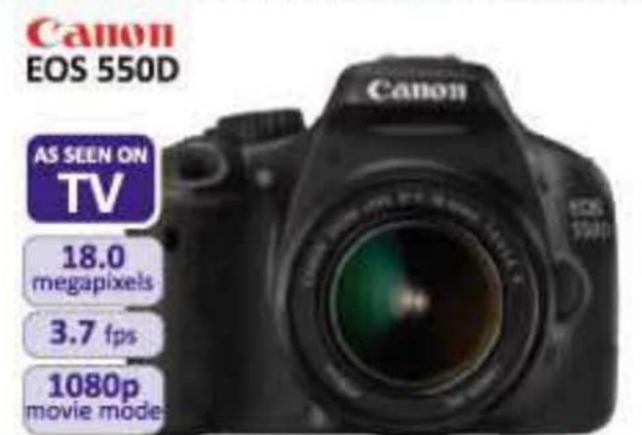


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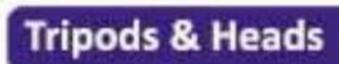


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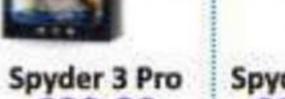


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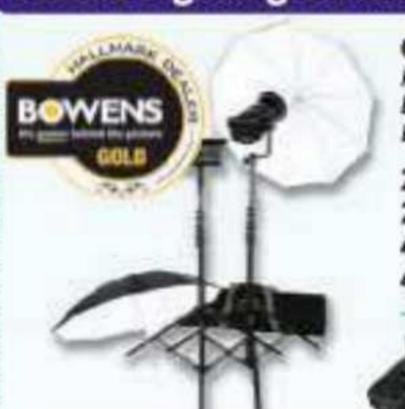
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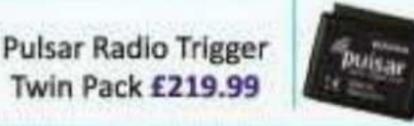
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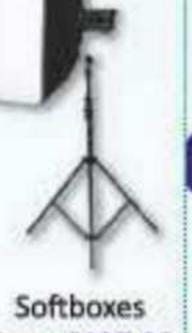
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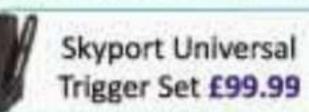
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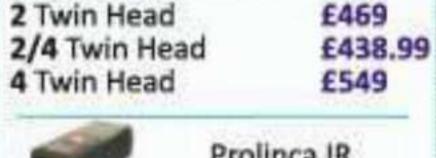
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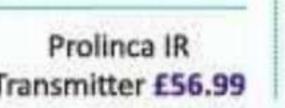




D-Lite it heads, 2x Stands, 2x 66x66cm

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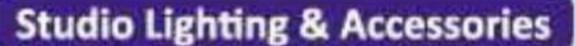
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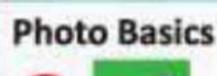
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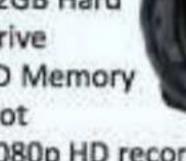




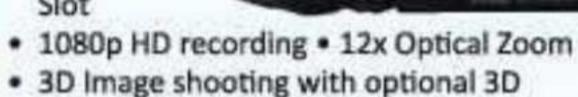
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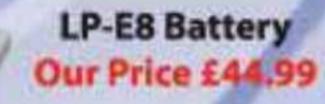
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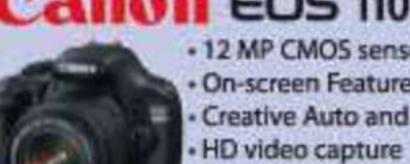
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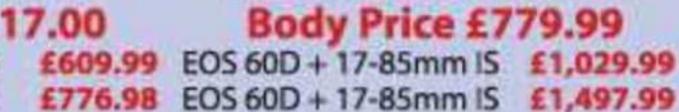
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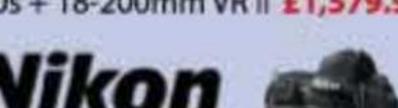
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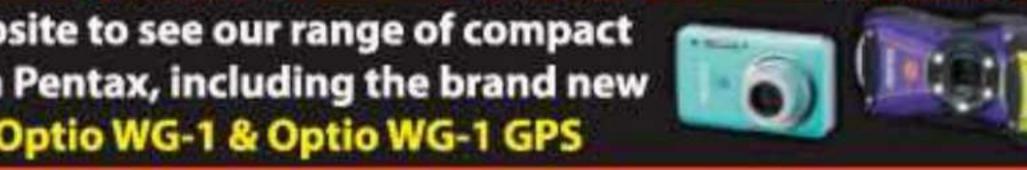
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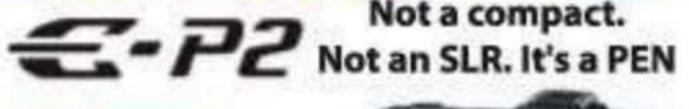
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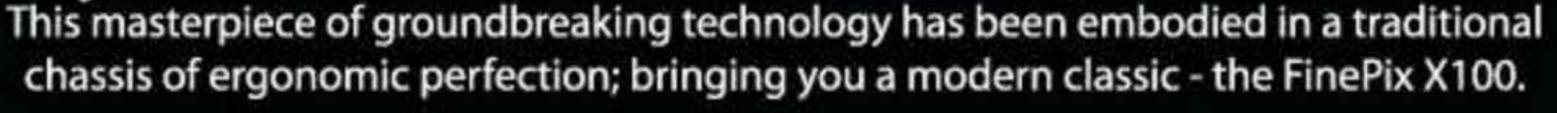
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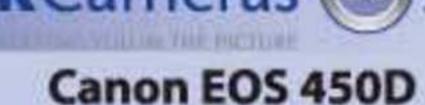
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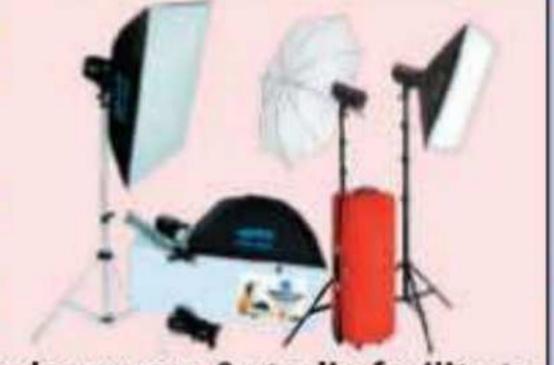
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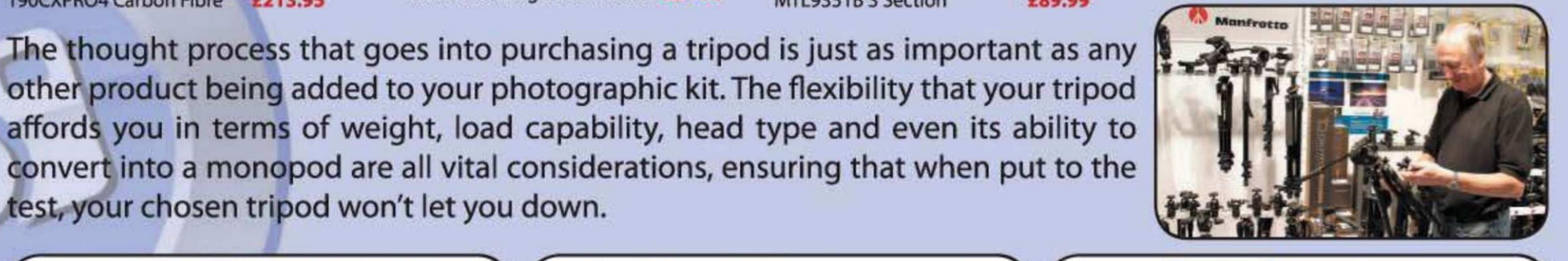
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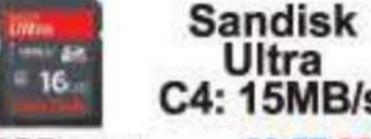
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Circular Polarising Filters

These remove reflections from surfaces

such as glass and water, as well as

increasing contrast and saturation,

46mm Circular Polarizing

52mm Circular Polarizing

55mm Circular Polarizing

58mm Circular Polarizing

62mm Circular Polarizing

67mm Circular Polarizing

72mm Circular Polarizing

77mm Circular Polarizing

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze 52mm UV / Haze £6.99 55mm UV / Haze £7.99 58mm UV / Haze 62mm UV / Haze 67mm UV / Haze 72mm UV / Haze 77mm UV / Haze 82mm UV / Haze 86mm UV / Haze More sizes in stock, from 24 to 66mm!

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55mm FaderND MkII

58mm FaderND Mkil

62mm FaderND Mkil

67mm FaderND Mkil

outer element of the filter, the amount of

and a thinner, conical shaped frame to reduce the chance of vignetting.

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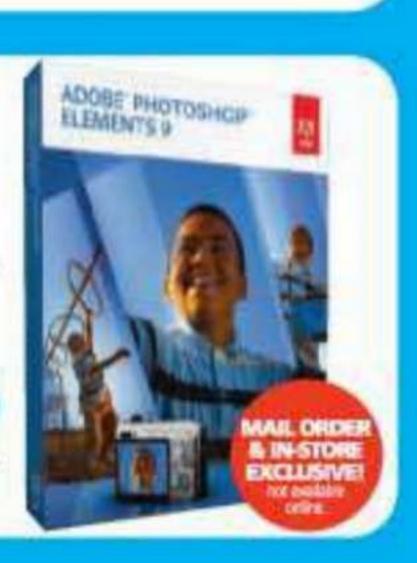
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200mm F2.8 FD E+ £99
200mm F4 FD As Seen / E++ £20 - £45
300mm F2.8 FD L Exc £850
300mm F4 FD E+ / E++ £149 - £179
300mm F5.6 B/lock E+ £65
300mm F5.6 FD E+ / E++ £59 - £79
400mm F4.5 B/lock E+ £299
U.S.Marine 400mm F4.5 B/lock E++ £399
2xA Extender E+ / E++ £45
2xB Extender E+ / E++ £39 - £59
Autobellows + Copier E+ / E++ £99
Film Chamber 250 E+ £85
Eve Level Finder F Exc £29
Eye Level Finder F Exc £29 Eye Level Finder FN E+ £49
Servo EE Finder E+ £75
Speed Finder F As Seen £65
1774 Chandlite F. / F CO C15
177A Speedlite E+ / E++ £9 - £15
188A Speedlite E++ £15
244T Speedlite E+ / E++ £15
300TL Speedlite E+ / E++ £35 - £49
533G Speedlite E+ £109
ML3 Macrolite E+ / E++ £75 - £139
AE Motordrive FN E++ £95
AE Powerwinder FN E+ £79
MA Drive Set E++ £59
MA Drive Set (US Coastguard) E++ £99
Winder A E+ / E++ £5 - £29
The state of the s
Contax 645 Series
35mm F3.5 Distagon E++ £1,150
55 1 5.5 E.Ougot

21mm F2.8 G + Finder		F++ \$440
35-70mm F3.5-5.6 G Vario	E. L	300 - 511
90mm F2.8 G	EXC/E++	1/9-110
TLA140 Flash		
TLA200 Flash	E+/E++	£/9 - £11
Contax SLR Series	E (1)	
N1 + 24-85mm	E++/Unused £	449 - £/5
NX + 28-80mm		
AX Body Only	Exc / E++ £	299 - £49
RTS3 Body Only		E+£39
RX Body Only		
S2 Bodý Onlý		
ST Body Only		
RTS + Winder		F+ £19
Aria Body Only		
167MT Body Only	F+/F++	£80 - £130
137MA Body Only	LT/LTT	E+ t0
127MD + Grin Pody Only		E . CO
137MD + Grip Body Only Preview Body Only	F. / F 6	H70 COA
Treview Body Only	E+/E++1	1/9 - £24
15mm F3.5 ÅE		E+ 11,09
18mm F4 MM		
21mm F2.8 MM	N	lint-£1,69
24-85mm F3.5-4.5 AF		
25mm F2.8 MM		
28mm F2 AE		E++ £59
28mm F2.0 MM		E++ £79
28mm F2.8 MM	E+/E++£	199 - £24
28-70mm F3.5-4.5 MM	E+ / Mint- £	219 - £379
28-80mm F3.5-5.6 AF		
Schneider 28mm F2.8 PC		
35-135mm F3.3-4.5 MM		
60mm F2.8 AE Macro	F+ / Mint- 9	499 - 569
70-300mm F4-5.6 AF		
80-200mm F4 MM		
85mm F2.8 AE		
85mm F2.8 MM		
100mm f2.8 AE Macro	E	FOO CC4
100mm F3.5 AE		
135mm F2 (60 Year Edition)		
135mm F2.8 AE		
135mm F2.8 MM		
180mm F2.8 AE		
180mm F2.8 MM		
200mm F2 MM	N	lint-£3,24
200mm F3.5 AE	As Seen / E++ £	149 - £22
300mm F2.8 LD SP		E+ £34
300mm F4 MM		
TLA20 Flash		E+ £3
TLA280 Flash	E++ / Mint-	£99 - £119
TLA30 Flash	As Seen / Mint	- £29 - £5
TLA360 Flash		
TLA480 Flash		
TENTOU I Idollamman		LTT LEI
Digital SLR Camera	•	
Canon EOS 1DS MkIII Body (int- 63 600
Canon EOS 1D MKIIN Body (Inly	
Canon EOS TO WKIIN DOUY	As Soon / Ex S	500 004



Olympus L-1 2 black + 1/11111 Willie 2545
Olympus E-P1 Body Only E++ £199
Panasonic GH-2 Body Only Mint- £539
Panasonic GH-1 Body Only Mint- £429
Panasonic GF-1 Body Only Mint- £249
Panasania C2 Pady Only
Panasonic G2 Body Only Mint- £249
Panasonic G1 Body Only E+ £179
Panasonic Lumix L1 Body Only E++ £299
Pentax K20D + 18-55mm + D-BG2 Grip E++ £449
Pentax K200D Body Only E+ £199
Sony A700 Body Only E++ £449
Sony Nex5 + 18-55mm + HVL-F7S E+ £369
Sony Nex5 + 18-55mm + Flash Mint- / Mint £399
Film Compacts
Canon Sureshot 80U E++ £39
Canon Sureshot 85 Zoom E++ £39
Canon Sureshot Z115 E+ £29
Canon Sureshot Z90W E++ / Mint- £59 - £79
Canon Sureshot Z70W E+ £39
Contax T3 Black E++ £399
Contax TVS Titanium E+ / E++ £145 - £149
Leica Minilux Zoom Highlight Set Exc / Mint- £179
Leica Minilux Zoom E+ £249
Leica Minilux Titanium
Leica C3 Zoom Compact E++ £79
Leica Mini 3 E++ / Mint- £99
Leica Mini compact E++ £89
Leica Mini Zoom E++ £79
Loice 70v Compact Plus
Leica Z2x Compact - Blue
Leica Z2x Jaguar Edition E++ / Unused £79 - £199

Minox MDC E++ £249
Minox GTS Set Mint- £149
Minox GTS Silver Mint £119
Minox 35ML Compact E++ £59
Minox LX - Black E++ £350
Minox C Chrome E++ £99 - £145
Minox EC compact E+ £39
Nikon 3511 Litanium Mint- £399
Nikon Lite Touch Zoom 130ED E+ £59
Nikon Lite Touch Zoom 70W Unused £45
Nikon AW35 Unused £39
Nikon AF600 Panorama Unused £39
Nikon AD3 Unused £69
Olympus IS300 E++ £59
Olympus IS100
Olympus IC1000 E C40
Olympus IS1000 E+ £49
Olympus G40 Flash
Olympus LT1 - Brown Ex Demo £129
Olympus LT1 - Black Unused £129
Olympus LT1 - Black Unused £129 Olympus Mju II Zoom 80 E+ / E++ £39 - £69
Olympus Miu III 80 Exc £49
Olympus Mju V compact E+ / Unused £59 - £79
Olympus Mju Zoom E+ £29
Olympus Mju Zoom 105 Exc £49
Olympus Mju1 E+ £29
Olympus Mju1 Limited Platinum Unused £89
Olympus XA + A11 Flash E+ £69 - £79
Olympus XA + A16 Flash E++ £99
Olympus XA compact E+ £59
Olympus XA1 + A9m Flash E+ £125
Olympus XA2 + A11 E+ £39
Olympus XA2 + A11 Flash E+ £29 - £35
Olympus XA2 + A16 Flash E+ £39
Olympus XA3 + A11 Flash E+ £49 - £75
Olympus XA3 Compact E+ £49
Rollei 35 Classic - Platinium Unused £950
Rollei 35 Classic - Platinum Mint- £799
Rollei 35 Classic - Titanium Mint- / Unused £499 - £649
Rollei 35S Black E+ £149
Rollei 35S Gold Mint- / Unused £749 - £999
Rollei A110 Camera As Seen £49
Rollei B35 Black E+ £39
Rollei B35 Black E+ £39 Rollei B35 Chrome Exc / E+ £35 - £75
Hollet D35 CHIOITIE EXC / E+ £55 - £75
F 84 - 41 F 4
Fuji Medium Format
GSW690 MkIII E+ £599
GW690 MkIII E++ £649
GX61/ + 105mm E+ £1,999
GX617 + 90mm E++ £2,299
GX680 Mk1 Complete E+ £599 - £649
GX680 MkII Complete E+ / E++ £599 - £949
65mm F5.6 GX (680) E+ / E++ £299 - £349
80mm F5.6 GX (680) E++ £249
105mm F8 (GX617) E++ £999
135mm F5.6 GX (680) E++ / Mint- £249 - £299
135mm F5.6 GXM (680) E+ / Mint- £249 - £550
150mm F4 5 GYM (680) E+7 Willit- £249 - £550

Hasselblad H Series

H1 Body + AE Prism + Magazine.

150mm F4.5 GXM (680

180mm F5.6 GXM (680)

190mm F8 Soft Focus (680).

Instant Film Holder MkII (680)

Mkll Mag + 120 Insert (680) Mkll Mag + 220 Insert (680)

Mkll Mag+ 120 Insert (680)

Mkll Mag+ 220 Insert (680)

H3D Complete.

35mm F3.5 HC ... 150mm F3.2 HC.

Polabasic Mag.

As Seen / E+ £599 - £849

. E++ / Mint- £649 - £659

. E+ / Mint- £349 - £399

. E+ / E++ £249 - £299

.... E+ / E++ £199 - £219 ... E+ / Mint- £269 - £299

..... E++ £499 As Seen / E+ £99 - £159

E+ / E++ £599 - £799

E++ £249

E++ £239

E++ £1,699

As Seen £299

As Seen £349

E+ £299 - £349

E++ £679 - £699

E++ £299 - £339

E+ / E++ £159 - £179

E++ £369

E+£179

... E++ £249

Mint-£399

E++ £399

Mint-£299

E+£159

E++ £249

Mint-£549

.. E+ / E++ £159 - £199

E++ / Mint- £429 - £449

Canon EOS 1D Mkll Body Only E+ / E++ £549 - £799

Canon EOS 5D Body Only... Canon EOS 60D Body Only.

Canon EOS 40D Body Only

Canon EOS 30D Body Only

Canon EOS 20D Body Only Canon EOS 450D Body Only Canon EOS 400D + 18-55MM.

Canon EOS 400D Body Only.

Kodak DCS Pro SLR/n Body Only .

Olympus E1 + HLD-2 Battery Grip...

Olympus E1 Body Only...

Olympus E30 Body Only

Olympus E620 + 14-45mm

Olympus E620 + HLD5 Grip.

Olympus E510 Body Only.

Olympus E450 + 14-42mm .

Olympus E-P2 Black + 17mm.

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Kodak DCS 520 Body Only

Nikon D2X Body Only.

Nikon D1X Body Only

Nikon D300 Body Only. Nikon D200 Body Only. Nikon D80 Body Only... Nikon D70S Body Only...



35mm F3.5 HC	E++ £1,899
150mm F3.2 HC	E++ £1,399
HM 16/32 Magazine	E+ / Mint- £169 - £369
HMi100 Polamid Mag	E++ £129 - £149
r livil 100 r olafolu ivlay	LTT L125 - L145
Hassalblad V Cari	
Hasselblad V Seri	ES
	E++ £449 - £450
Arc Outfit	E++ £2,250
SWC Complete	E++ £1,350
SWCM Complete	E+£1,199
30mm F3.5 CFi Fisheve	E++ £3,299
40mm F4 C T* BLACK	E+ £699
50mm F4 C Black	F+ £299
50mm F4 C Chrome	E+ £299 As Seen £199
	E+ £599
EOmm E4 CEi	Ev Domo C1 000
50mm F4 Classis 71/	Ex Demo £1,899
50mm F4 Classic ZV	Unused £2,999
	Exc £399
	E+ £849
80mm F2.8 FE	E++ £499
	E+ £449
120mm F4 CF Macro	E++ £899 - £949
135mm F5.6 C Macro	E+ / E++ £249 - £349
135mm F5.6 S Planar	E++ £249
	E+ £249
	E+/E++£299
150mm F4 C Chrome	Exc £99 - £149
150mm F4 CF	As Seen / E++ £299 - £449
	Ex Demo / E++ £799 - £1,499
	E+ / E++ £599 - £749
	E+ £249
250mm E5 6 C Chromo	As Seen / E+ £149 - £249
[- 10] [[[[[[[[[[[[[[[[[[[
250mm F5.6 C Plank	Unknown / E+ £499
350mm F5.6 C Black	Exc £449
2x Mutar Converter	E+ £249
2xE Converter	E++ / Mint- £299 - £449
Cambro 2x Converter	E++ £60
Teleplus 2x Converter	E++ £49
Vivitar 2x Converter	E+ / E++ £45 - £75
70 Chrome Mag	E+/E++£69
A12 Black Mag	As Seen / E+ £79 - £99
A12 Chrome Mag	Exc / Mint- £85 - £179
A16 Chrome Mag	E+ £179
A16S Chrome Mag	E+ £69
A24 Black Mag	F+ / F++ \$125 - \$145
A24 Chrome Man	E+ / E++ £125 - £145 Exc / Mint- £49 - £125
A24 TCC Black Mag	E+ £139
F24 Plack Man	E+ / Mint- £199 - £229
Dhacana U10 Pack	E+ £850
	F-4 7 0711

Polaplus Mag	Mint-£69
Acute Matte Screen	E++ £59
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PM Prism	E+£149
PM5 Prism	E+£199
PM90 Prism E+ / Mint- £	269 - £299
PME3 Meter Prism	E++ £299
PME51 Meter Prism	E++ £399
PME90 Meter Prism	E++ £349
Viewfinder Magnifer 42459	E++ £149
Waist Level Finder - Chrome	E+ £39
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M8 Black Body Only	E+£1,679
M8 Chrome Body Only	E+ £1,650
M6 Jubilee Set Linu	opd \$4 499

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M8 Black Body Only	
M8 Chrome Body Only	E+ £1,65
M6 Jubilee Set	Unused £4,49
M6 Royal Photo Society	Unused £2,99
M6 0.72x Titanium Body Only	Mint- £1,45
MP 0.58x Chrome Body Only Mint	-£2,199 -£2,29
M7 0.72x Black Body Only	E++ £1,49
M7 0.72x Chrome Body Only	E++ £1,49
M7 0.85x Black Body Only	
M2 Chrome Body Only	
MD2 Black Body Only	
MDA Chrome Body Only	E+ £49
CL Black Body Only	
Konica Hexar RF + 50mm F2	Exc £69
Konica Hexar RF Body Only	
21mm F2.8 Asph M Black 6bit	Mint- £2,09
28mm F2 Asph M Black	
50mm F1.4 Chrome	
50mm F2 M Black	
90mm F2 Black	
90mm F2.8 Chrome	
90mm F4 Collapsible	E+ £225 - £24
90mm F4 Elmar E39 E+/	E++ £249 - £29
135mm F2.8 Black	
135mm F2.8 M Black As S	Seen £225 - £25
135mm F4.5 Chrome As See	
Konica 28mm F2.8 Hexanon M	
Minolta 28mm F2.8 M Rokkor	
Minolta 90mm f4 M Rokkor	
Voigtlander 21mm F4 VM Color Skopar	
Voigtlander 40mm F1.4 VM Nokton - MC	
Voigtlander 50mm F1.1 VM Nokton	
Zeiss 50mm F1.5 ZM Sonnar	
18mm Black Metal Finder	Mint- £39
21mm Black Metal Finder	
24mm Black Metal Finder	Mint- £39
28mm Black Finder	
28mm Black Metal Finder I	
A42 Swing Polariser	
Handgrip M	
Lens Carrier M	F++ \$7
Motor M	
MR3 Chrome Meter	
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Mint-£399

E++ £499

E+£109 E+£109

E++ £1,499

E++ £1,899

E++ / Mint £399 - £449

E+ / Mint £249 - £499

. Exc / Mint- £75 - £199 E++ £99 - £125

E+/E++£69-£99

E++ £75 - £85



3 Gold + 50mm F1.4	9 - £1,099 E++ £999 E++ £349 49 - £449 99 - £399 99 - £399 49 - £349 49 - £349 25 - £159 E++ £159 49 - £499
3 Black Body Only	E+ £125 E++ £649 E++ £299 E+ £150
6mm F2.8 Fisheye ROM As Seen / E++ £2 8mm F2.8 PCS Shift As Seen / E++ £2 6mm F2.8 PCS Shift No. 1 6-70mm F3.5-4.5 R 3cam E+ / E++ £2 8-70mm F3.5-4.5 ROM E+ / E++ £3	99 - £399 E++ £899 Mint- £750 49 - £349
5-70mm F3.5 R German E+ / E++ £4 5-70mm F3.5 R Japan E+ / E++ £2 0mm F2 ROM E+ / Unused £3 0-210mm F4 R 3cam E+ / Unused £3 0-200mm F4 ROM	49 - £450 99 - £349 E++ £349 99 - £699 E++ £699
0-200mm F2.8 R 3cam As Seen / E++ £1 80mm F2.8 R 3cam Exc / E+ £3 80mm F2.8 R 3cam Exc / E++ £1 50mm F4 R 3cam Exc / E++ £1	Exc £299 45 - £299 49 - £399 99 - £299
.4x Apo Extender R	29 - £449 49 - £249 25 - £199
lotorwinder R8/R9 E+ / E++ £1 lotorwinder R lotorwinder R4 C Remote Control	59 - £199 E+ £49 E+ £59
R Replica - Dummy IF R/Dial Chrome Body Only IF B/Dial D/A Chrome Body IF B/Dial + 50mm F2 IC Chrome Body IA Chrome + 50mm F2 Summar I Chrome Body Only F R/Dial Chrome Body F B/Dial + 50mm F3.5 C Chrome + 50mm F3.5	E+ £299 E+ £499 E+ £225 Exc £299 Exc £199 E+ £350 E+ £449 E+ £349
C Chrome Body	E+£275

50mm F3.5 Red Scale Elmar E+ £245
80mm F2.8 HFT Planar E+ £899
135mm F4.5 Hektor As Seen £85
200mm F4 Telyt Exc / E++ £125 - £175
200mm F4.5 Telyt Exc £225
280mm F4.8 Telyt E++ £225
Jupiter 52mm F2.8 E++ £25
Jupiter 135mm F4 E+ £65 - £69
Ricoh 28mm F2.8 GR + Finder E+ £550
Super Acall 135mm F3.5 Kyoei As Seen £45
Voigtlander 12mm f5.6 + Finder E++ £449
Voigtlander 15mm F4.5 + Finder E++ £269 - £299
Voigtlander 25mm F4 + Finder E++ / Mint- £249 - £279
Voigtlander 50mm F1.5 Nokton Chrome E++ £259
APDOO Timer E++ £35
BOOWU Copy Set E++ £45 - £49
Nooky Hesum E+ £45
SFTOO 20cm Finder E+ £79
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Nikon AF



F6 Body Only E++	- / Mint- £849 - £899
F5 Anniversary Body Only	Unused £1,199
F5 Body Only Ex F4S + MF23 Back E	:C / E++ £ 199 - £498 + / F++ £219 - £349
F4S Body Only As Se	en / E+ £149 - £199
F4 Body Only F100 Body + MB15 Grip	E+ £149
F100 Body Only E	+ / E++ £149 - £239
F90X + MB10 Grip As Se	en / E++ £69 - £129
F90X Body Only	E+ / E++ £49 - £125
F80 Black + MB16 Grip	E+ £89
F80 Black Body Only F80 Chrome Body Only	E+/E++£69-£89 F+ £79
F75 Black Body Only	E++ £49
F70 + 35-80mm F70 Body Only	E+£49
F65 Chrome + 28-80mm	E++ £49
F65 Chrome Body Only As Seen 10.5mm F2.8 G AF ED DX Fisheye	/ Unused £39 - £69
12-24mm F4 G AFS DX ED	Mint- £599
14mm F2.8 AFD 17-35mm F2.8 ED AFS	
18-35mm f3.5-4.5 AFD E	+ / E++ £229 - £249
18-70mm F3.5-4.5 G AFS ED DX	E++ £129 - £149
18-135mm F3.5-5.6 G AFS DX 24mm F2.8 AF	
24mm f2.8 AFD	E++ £249
24-50mm F3.3-4.5 AFD 24-85mm F2.8-4 AFD	
24-120mm F3.5-5.6 ED AFD As Se	en / E++ £99 - £179
24-120mm F3.5-5.6 G AFS ED VRE++ 28-70mm F3.5-4.5 AFD	
28-85mm F3.5-4.5 AF	Exc / E+ £59 - £79
28-105mm F4-5.6 AF 35mm F2 AFD	Unused £59
35-70mm F2.8 AFD	E++ £399
35-70mm F3.3-4.5 AF	E+ £49
35-70mm F3.3-4.5 AFN 35-105mm F3.5-4.5 AF	
60mm F2.8 AFD Micro	E++ £249
70-200mm F2.8 G AFS VR 70-210mm F4 AF E	+ / E++ £149 - £249
70-210mm F4-5.6 AFN70-300mm F4-5.6 AFG	E+ £79
70-300mm F4-5.6 AFG 70-300mm F4.5-5.6 ED AFD	E+ / Mint- £69 - £89
80-200mm F2.8 ED AF	E+ £399
80-200mm F2.8 ED AFD 80-200mm F4.5-5.6 AFD	
80-400mm F4.5-5.6 AFD VR	E+ / E++ £799
85mm F1.8 AF 85mm F2.8 D PC Micro	E+ £219
180mm F2.8 ED AFD	E++ £449 - £459
300mm F2.8 IFED AF	Exc £1,199
Sigma 15mm F2.8 EX Fisheye Sigma 18-125mm F3.8-5.6 DC OS HS	SM E++ £179
Sigma 18-250mm F3.5-5.6 DC OS	E++ £319
Sigma 20mm F1.8 EX DG RF Sigma 24MM F1.8D EX DG	
Sigma 28mm F1.8 EX DG	E++ £199
Sigma 28-70mm F2.8 D EX Sigma 28-105mm F2.8-4 D	
Sigma 28-135mm F3.8-5.6 Asph	E++ £79
Sigma 28-300mm F3.5-6.3 SLD Sigma 30mm F1.4 DC EX HSM	Unused £89
Sigma 50-150mm F2.8 Apo HSM II	E++ £449
Sigma 55-200mm F4-5.6 DC Sigma 70-210mm F3.5-4.5 Apo	
Sigma 70-210mm F4-5.6 UC AF	. Mint- / Unused £69
Sigma 70-300mm F4-5.6 Apo Macro Sigma 80-400mm F4.5-5.6 Apo DG O	E+ £99
Sigma 120-300mm F2.8 EX HSM APC	DG E+ £1,199
Sigma 170-500mm F5-6.3 Apo	E++ £399
Sigma 300mm F2.8 D Apo EX HSM Sigma 300mm F4 Apo D	
Tamron 18-250mm F3.5-6.3 Di AF II	E+ £179
Tamron 55-200mm F4-5.6 Di II Tokina 12-24mm F4 ATX PRO SD	E++ £59
Tokina 20-35mm F2.8 ATX Pro	E+ £249
Tokina 28-70mm F2.6-2.8 ATX Pro Vivitar 28-70mm F2.8 Series 1	
Zeiss 21mm F2.8 Distagon ZF2	Mint- £1,049
Zeiss 28mm F2 Distagon ZF	Mint- £749
Zeiss 50mm F2 Macro Planar ZF2 TC-20E Converter	E+ £159
TC-20EII Converter E++	- / Mint- £179 - £199
TC16A Teleconverter Tamron 1.4x Converter	Unused £99
Telepus 2x Converter	E++ £45
MF21 Multi Control Back E+ MF22 Databack	
MF25 Databack	E+ £29
MF27 Databack (F5) MF28 Multi Control Back	Unused £99
R1 Close-Up Speedlight Remote Kit	Mint- £299
SB20 Speedlight	E++ £39
SB21B RingflashSB23 Speedlight	E++ £29
SB25 Speedlight	E+ / E++ £69 - £75
SB28 Speedlight SB29 Speedlight	
The second secon	701101110711111

E++ £749 - £899

E+£1,299

E++ £39

Mint-£179

E++ £1,149

E+ £419

E+ £999

E+ £99

E+ / E++ £849 - £899

E++ / Unused £699 - £999

E++ / Mint- £849 - £899

45mm F2.8 Distagon 55mm F3.5 Distagon

120mm F4 Apo Macro

140mm F2.8 Sonnar

210mm F4 Sonnar

LA50 Cable Switch

MFB-2 Polaroid Mag

MSB1 Flash Bracket

G2 Millennium Kit

16mm F8 G + Finder

G2 Body Only.

Contax G Series

E++ £199

E++ £179

II Chrome + 50mm F3.5.





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F3HP + MF14 Databack E+ £249 F3HP Body Only Exc / E+ £149 - £239
F3HP Body Only Exc / E+ £149 - £239
F3 + MD4 Motordrive E+ £149 - £199
F3 Body Only Exc / E++ £149 - £199
F2AS Black Photomic Body Only E++ £649
F2AS Chrome Body Only E+ £399
F2A Black Body Only Exc / E+ £199 - £249
F2A Chrome Body Only Exc / Mint- £189 - £750
F2S Black Body Only E+ £199
F2 Photomic Black Body Only E+ £199 - £249
F2 Photomic Chrome Body Only Exc / E+ £149 - £199
F Photomic FTN Body Only Exc £199 FM2N Black Body Only E+ / E++ £125 - £199
EMON Chromo Pady Only E + 125 - 2199
FM2N Chrome Body Only E+ £149 - £199
FM Chrome Body Only E+ £79 - £99
FE2 Black Body Only E+ £129 FE2 Chrome Body Only E+ £129
FE Black Body Only E+ £79 - £89
FE Chrome Body Only E+ £89 - £99
FG Black Body Only E++ £79
FG Chrome Body Only E+ £59 - £65
F301 Body Only E+ £25 - £35
EM Body Only E+ / E++ £39 - £45
FT2 Black Body Only Exc £59
FT2 Chrome Body Only Exc £49
FTN Black Body Only As Seen £39
FTN Chrome Body Only E++ £89
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SIGMA 10-20mm CAF/NAF/SONY £399-£545	HASSEL 40mm CF-FLE/asnew£995-£1995
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SIGMA 70-200 f2.8DG,CAF£665	HASSEL 250mm FE/ASNEW£895-£1345
SIGMA 105 MICRO CAF/NAF/SONY£375	HASSEL/METZ 4504 TTL FLASH£ASK
MOST NIKON/CANON LENSES & ACCS £LOW	HASSEL SCA 390 ADAPTER£145
KENKO PRO-300 1.4/2x CAF/NAF£179	KONICA HEXAR RF+50mm£875-£1495
PROFESSIONAL DIGITAL MEDIUM FORMAT, NEW. HASSEL 39MP BACK, ANY FIT	LEICA DIGITAL MODULAR-R£2475 LEICA M8,BL/CHR/NEW?£1875-£2475 LEICA UV/IR FILTERS,NEW?£ASK
RODENSTOCK 45mm f4.5,COPAL£NEG	LEICA 111G BODY£599-£1175
APO-DIGITAR 28-120mm ÍRIS/COPAL£NEG	LEICA 5cm,9cm SUMMICRON SCREW£ASK
DIGITAR 60,80,90,100mm-ELECTRONIC	LEICA SUMARIT L39 5cmf1.5,ASNEW £595
SHUTTER.	LEICA 5cm-SUMMARIT UV/HOOD£ASK
SHUTTER. LEAF/ROLLEI6008 40/80/180mm£NEG LEAF/ROLLEI 55mmTILT&SHIFT£NEG	LEICA 5cm,9cm SUMMICRON SCREW£ASK LEICA SUMARIT L39 5cmf1.5,ASNEW £595 LEICA 5cm-SUMMARIT UV/HOOD£ASK LEICA ZEISS 18mm-M,NEW?£1075 LEICA 21mm,24mm f2.8M/ASPH .£995-£2195 LEICA 28mm f2 APO/6BIT£1775-£2195 LEICA 35mm f2M/NEW£775-£2295
PROFOTO 7a12/2400/7b PROFLASH£ASK	
ESOTERICA/EXOTICA/CLASSICA APCAM MOTOR, HASSEL500, BXD£ASK ALPA 360° ROTOCAMERA, ASNEW£TALK	LEICA SUMM 11 NUCTILUX TST&ZNG£NEG
ALPA 6c,9d,10d,11-Si £NEG	LEICA M2,M3,M4-2/P£ASK
ALPA LENSES 24-500mm £ASK	LEICA CL/ANNIV body£325-£795
APO-SYMMAR 480mm(10x8-12x16) £1995	MINOLTA CLE,28,40,90,OUTFIT£1699
ARC HASSELBLAD+LENSES 35-75£ASK	LEICA M4,CHR/BOXED/ASNEW£NEG
ARCA 10x8,5x7,5x4 Outfits£ASK	LEICA MR4,CASED,ASNEW£295
BESSA L/T/R+LENSES 12-90mm£ASK	LEICA M4-CASE, BOXED, UNUSED£325
BRONICA RF645+65/UNUSED?£575-£795	LEICA M5/3L/BXD-UNUSED£695-£1675
BRONICA RF LENSES,45-135mm£ASK	LEICA M6 PLATINUM+50f1.4, boxed£5995
BRONICA EC/S2A, comp£195-£399 BRONICA SQA/i+40-500+Accs£ask BRONICA GS1+50-250+Accs£ASK	LEICA M5/3L/BXD-UNUSED£695-£1675 LEICA M6 PLATINUM+50f1.4,boxed£5995 LEICA M6 TITANIUM/UNUSED £1475-£1895 LEICA M6/TTL,CHR/BXD-UNUSED£1795 LEICA M7/Boxed/UNUSED?£1375-£1995 LEICA R8/R9/BXD-ASNEW£425-£1195
BRONICA 60/180PE, UNUSED?ea£475 BRONICA 105/110-1:1, NEW?£645/£795	LEICA PRADO-66 +300mm f2.8£NEG
CANON 1DS MK111/UNUSED £2450-£4795 CANON 1D MK111/UNUSED£1495-£2275 CANON WFT-E2 TRANSMITTER£475-£599	LEICA MINILUX, asnew£325 LINHOF MASTER/TECHNICARDAN£ASK
CANON 1DS MK11/BXD ASNEW£1395-£2275 CANON EOS 1DS/asnew£575-£975 CANON EOS 1D MK11/n£645-£1075	LUMIDYNE PORTABLE FLASH£ASK MAMIYA PRESS+LENSES 50-250£ASK MAMIYA RZ67-11+110,BXD,NEW?£995
CANON EOS 1D/BXD/ASNEW£445-£625	MAMIYA 645 AFD COMP£995-£1395
CANON EOS 5D/BXD/ASNEW£645-£825	MAMIYA 35/55-110AF/UNUSED£525-£1445
CANON EOS 50D, ASNEW/NEW£545-£675	MAMIYA 120-A MACRO 645/AF£595-£899
CANON EOS 30D/40D/ASNEW£295-£495	MAMIYA 150mm f2.8,645£475
CANON 24,45,90Tilt&Shiftea£845	MAMIYA 7/7-11 Body£399-£995
CANON EOS IV/HS/ASNEW£375-£995	MAMIYA 7 LENSES-43mm-210mm£ASK
CANON EOS 5,30V,T90,UNUSEDea£375	MAMIYA RZ67/11+110mm£525-£799
CANON F1n,ASNEW,UNUSED£1125	MAMIYA RZ PHASE-ONE PLATE £475-£675
CANON FD 17/20mm/ASNEW£275-£395	MAMIYAFLEX 55mm/105DS/180Sea£275
CANON FD 24mm f1.4L£645-£895	METERS-DAYLIGHT/FLASH,LOTS-OF£ASK
CANON FD50/100 MACRO/+TUBE£129-£275	MINOLTA/SONY 15f2.8SIGMA FISH£475
CANON FD 85mmF1.2L£595-£799	MINOLTA/SONY 17-35 f2.8-4,NEW£595
Canon FD 50-300mm L+Hood,nice£1475	MINOLTA 70-210f4,CASED,ASNEW£295
CANON FD 300f4/300f2.8£345-£1595 CANON FD 400mm f2.8.800mm5.6£NEG	MINOLTA APO 100-300/400mm£295-£695 MINOLTA/SONY 170-500 SIGMA DG£545 MINOLTA/SONY 600f8 SIGMA,NEW?£575
CANON VT/V1T+50mm(L39)£NEG CANON 50mm f1.2,L39£425-£775 CANON EOS 85mm f1.2L/11£1225-£1575	MINOLTA/SONY 50mm MACRO, asnew £275
CANON EOS 100mm MACRO£265-£375	MINOLTA-AF16,20,24,35,85,100£ASK
CANON EOS 14mm f2.8/11£1195-£1695	MINOLTA/SONY 1.4x,2xAPO£225-£375
CANON ZEISS 85f1.4(MF)£995	MINOLTA DYNAX 7,9/NEW?£145-£575
CANON EOS 15mm FÍSHÉYE£395-£495	MINOX MDC/TOURING,BOXEDea£495
CANON 24mm f1.4 MK2,UNUSED£1195	NIKKOR 65f4,90f4.5COPAL£795-£1175
CANON 300mm f2,8L/asnew£1425-£2975	NIKON F6 body/UNUSED£995-£1745
CANON 300mm f4L/IS/asnew£599-£1095 CANON 400mm f2.8L/11£2850-£3995 CANON-SIGMA 400f5.6 HSM£575	NIKON S3 2000 KIT, UNUSED£offers NIKON S3 OLYMPIC+50f1.4£NEG
CANON 600mm f4L/IS£3475-£5950	NIKON 35Ti/unused?£325-£425
CANON 11-17mm TAMRON£375	NIKON 28Ti/BOXED/UNUSED?£425-£675
CANON-TKNA 10-17mm FISHEYE£475	NIKONOS 1VA/V+35/UNUSED?£295-£795
CANON 16-35 f2.8L/11£745-£995	NIKON PC-SHIFT 28mm,35mm£ask
CANON 17-35mm f2.8L£525-£745	NIKON 14mm/18mm f2.8AFD£745-£995
CANON EOS 17-40L/asnew £445-£545	NIKON 8mm f4SIGMA FISHEYE£545
CANON EOS 20-35 f2.8L £475-£575	NIKON 8mm f2.8AIS,RARITY£3295
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CANON 35-350mm-L/asnew£795-£1345	NIKON 85mm f1.4 AIS£495-£875
CANON 70-200 f2.8L/IS£825-£1375	NIKON 105f1.8/135f2 AIS£499-£899
CANON 70-200 f4L/IS£375-£849	NIKON 120 MEDICAL/NEW?£745-£1495
CANON EOS 100-400L IS£845-£1095	NIKON 200mm F2 ED AIS£1795-£2975
CAF-SIGMA 50-500 EX-HSM£995	NIKON 600 f5.6/f4/AIS£1895-£3995
CAF-SIGMA 120-300f2.8£1595-£1895	NIKON D300s/700/D3x/UNUSED£ASK
CAF-SIGMA 100-300f4 ASNEW£775	NIKON 12-24mm AFS£575-£699
CAF 12-24 TKNA-DX/SIGMA£365-£599	NIKON-TOKINA 12-24DX £369
CANON EX SPEEDLITES£125-£325	NIKON 14-24,24-70mm N£975-£1125
CANON MR14 RINGFLASH£425	NIKON 17-35mm f2.8 AFS£995-£1495
CONTAX N1 BODY/UNUSED£345-£695	NIKON 17-55mm f2.8DX£645-£875
CONTAX 24-85AF/NEW?£325-£495	NIKON-TAMRON 17-50f2.8£295
CONTAX 25mm,28mm/MM£195-£445	NIKON 20-35mm f2.8 AFD£445-£795
CONTAX 85mm f1.4/MM£375-£575	NIKON 16-85DX.ASNEW£375
CONTAX T /BXT/NEW?£275-£995	NIKON 18-70/135 DX AFS£165-£245
CONTAX T2,GOLD,NEW?£795	NIKON 18-200mm VR£375-£475
CONTAX DATABACK-T2 GOLD£175	NIKON 28-45mm Al,rare£475
CONTAX T2,TITN/ASNEW£275-£375	NIKON 28-70mm f2.8AFS£895-£1295
CONTAX T3/ANNIV.70YR£395-£775	NIKON 24-70f2.8/UNUSED£945-£1125
CONTAX TVS/2/3/BLACK/NEW£ASK	NIKON 24-120mm/VR£225-£475
CONTAX 645 comp/+Digiback£talk	NIKON 35-70mm AF/D£475-£595
CONTAX 645 35mm,120MAKRO£1195-£1795	NIKON VR 70-200f2.8£1125-£1295
CONTAX G2+45mm/BLACK/NEW?£575-£995 CONTAX-G LENSES/BLACK/NEW£ASK DALLMEYER 5cm f1, T mount£ask	NIKON 70-210AFD/70-300ED£225-£295 NIKON 80-200mm f2.8AFS£995-£1295
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EPSON P3-5000 PORTABLE STORG£ask	NIKON 300mmf2.8 AI/S£875-£1475
EXAKTA VX, VARIOUS+LENSES£ASK	NIKON 300mm f4 ED/AFS£445-£895
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FUJI SWD65mf5.6/360f6.3ea£750	NIKON 500mm f4 AF/S£3250-£4625
FUJI 645,MF/AF	NIKON-AF 200-500 TMRN£645-£795 NIKON SB 29 MACROLITE£299 NIKON SB200 R1C1 MACROKIT£525
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FUJI GX617 90-300 LENSHADESea£195	NORMAN 2/400B PORTA-FLASH £395-£625
FUJI GX680-111+135mm,asnew£2175	OLYMPUS 7-14mm,BXD,UNUSED£1195
FUJI GX 680 MK1-3 Comp£895-£1875	OLYMPUS 14-54mm/UNUSED?£245-£345
FUJI GX680 LENSES-50-300mm£ASK	OLYMPUS 40-150ED£99-£195
FUJI GX680 500mm+Accs, rarity£ASK	OLYMPUS 50-200f2.8-3.5ASNEW£825
FUJI GX680 AE-FINDER, asnew£575	OLYMPUS OM4Ti,BL,BXD,UNUSED£1195
FUJI GX680-111 BEATTIE SCREEN£225	OLYMPUS OM4Ti,CHAMP,NrNew£795
FUJI GX680 POLABACK-11,BOXED£325 FUJI GX680-111 220 insert£225 GANDOLFI(LOUIS)5x4-10x8£TALK	OLYMPUS PEN FT,BI+42mm f1.4£645
GANDOLFI 5x4 VARIANT-3, NEW?£1995	PENTAX 67 300/400/500mm£425-£1895
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HASSEL ACUTEMAT-GRID/SPLIT£169 HASSEL EXPAN/11+45/BOXED£1095-£2450 HASSEL EXPAN 30mm,C-fltr,Etc£NEG	PENTAX 15mm SMC-M/A£575-£795 PENTAX M42 LENSES VARIOUS£ASK PENTAX FA 40 PANCAKE as new£199
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HASSEL EXPAN CAPS/HOODS£ASK	PENTAX AF 85f1.4*,asnew£875
HASSEL 100mm CF/i/ASNEW£899-£1945	PENTAX 50-135f2.8/60-250 ED£699/£845
HASSEL 903SWC/ASNEW£2575-£3295	PENTAX 16-50f2.8/12-24mm£625/£745
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HASSEL 205FCC**COMP,UNUSED£5995 HASSEL E12/E16 Mag,NEW£995 HASSEL 60-120mm FE,NEW£1995	PENTAX-AF 70-200f2.8 SIGMA£575 PENTAX ED 200f2.8/300f4SDM .£675/£875 PENTAX AF 360/540FGZ NEW? .£259/£345 PENTAX SPOTMETER/V/ASNEW £225-£295
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RICOH GR1/S ROSS 10x8 N RODENSTOCE £1375 RAYNOX 180 ROLLEIFLEX ROLLEIFLEX ROLLEI 50,80 ROLLEI 50,80 ROLLEI PQ 60 ROLLEI PQ 1 ROLLEI PQ 1 ROLLEI PQ 1 ROLLEI PQ 1 ROLLEI AFM SEKONIC L71 SEKONIC L60	deg PRO VE 1,1929,CAS TELE-ROLL GERMAN, D,150mm H PENTAPRI Omm SCHN 50/PQ180f2 10mm f2 ZI 40-280mm, 35 Superco 8/778 DUA 18 CINE	Brass Len 115mm£ ERTER,ne ED,CAP EI,asnew BOXED,N FT,SL66. SM EIDER,R .8,ASNEV asnew mpact LSPOT	£165-£32 ses£ne 695- w£54 £99: £W? £NE(£ASI £175-£29: ARE £139: V£NE(£227: £24: £275-£49: £375-£47:
SIGMA 180f2 SIGMA 70-20 SIGMA 135-4 SIGMA 170-5 SINAR NORN SIGMA 10-20 SIGMA 10-20 SIGMA 12-24 SIGMA 17-35 SONY HDV H SONY HDV H SONY PD150 SUNPAK AUT SUPER_ANGI TAMRON 300	.8 1:2 MAC Omm f2.8D OO,CAF/NA OODG,CAF? IA 10x8&5x 162.8 PENT/ CAF/NAF/F mm CAF/NAF/F mm,24-70 1E PRO-CA C5 HiDef C/ /170/UNUS O-DX12R F ULON/XL 58 mm f2.8 M	RO,NAF G/CAF/N F,NEW? NAF,SON A,Superb AX-AF AF CAF/NAF MCORDE AMCORDE AMCORDE SINGFLAS B/65/75/9	£47 AF£52 £39 IY£54 £375-£54 £375-£54 £275-£34 £445-£52 R£227 ER£59 875-£149 SH£29 £495-£87
WALKER TITAL WIDELUX 150 WESTON EURO YASHICA DEN ZEISS BIOTAL ZEISS 40/120 ZEISS 300mm ZEISS 300mm ZEISS 35mm ZONE-V1 SPO ZUIKO 21mm ZUIKO 24mm ZUIKO 350mm	OMASTER-1 NTAL-11,10 R 7.5cm f1. Omm PQ,RO In f2.8APO (In f4 CONTA HEINDER-C TALETER (I I f2 OM,SUF I SHIFT/ASI I SHIFT/ASI I f2.8(OM)	1,NEWCEL 0mm MIO 5(M42) 0LLEI SLO CONTAX X AE ONTARE ONTARE NOT LED PERB NEW£1 BL.CASE	LS£159 CRO£479 S008 £ASI AE£PO £399-£529 C£699 C£999 C£379 A95-£199 D£NEO
35mmf1.4G£ 70-200mmf2.	995, 85mm	f1.4Zeiss	ZA£975,

\$\text{SONY-MINOLTA FANS—NEW SONY} \ 35mmf1.4G\(\xi\)995, 85mmf1.4Zeiss ZA\(\xi\)975, 70-200mmf2.8\(\xi\)1350, 500mmf8\(\xi\)499, 2xverter\(\xi\)279, 100mmf2.8macro\(\xi\)455, 50mmf2.8macro\(\xi\)369, 50mmf1.4\(\xi\)245, 11-18mm\(\xi\)375, 18-250mm\(\xi\)375, 18-70mm\(\xi\)109, 75-300mm\(\xi\)159, HVL-RLAMringflash\(\xi\)299, HVL-F42AMflash\(\xi\)179, AC-VQ900\(\xi\)125, VG-B30grip\(\xi\)129, VF-62circpol\(\xi\)79, VF-62NDfilter\(\xi\)69, VF-62\(\xi\)49 SIGMA300mmf4\(\xi\)525, SIGMA400f5.6\(\xi\)545, SIGMA70-300DGMAKRO\(\xi\)115 USED M-AF 20f2.8,24f2.8,35f2,85f1.4,100f2,135f2.8,50 0f8.
USED DIGITAL SLR CAMERAS AND LENSES

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USED DIGITAL SLR CAMERAS ANI	
CANON 1DS MK111	395-£2375
CANON 1DS MK11£1	395-£2275
CANON EOS 1D MK11/n	695-£1075
CANON EOS 1D	£375-£545
CANON EOS 10D/D60	£145-£195
CANON 30D,40D/UNUSED CANON 50D/BXD/NEW UK	£299-£495 £525-£699
CANON 20D + 18-55	£275-£345
CANON 300-400D+18-55 BG ED3-D30,D60,10D	£195-£345 £69 - £89
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Kodak DCS Pro14N/512	£545-£745
Kodak DCS 420,520C,760 LEICA DIGILUX-3 +14-50	£offers
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PANASONIC G1+14-45ASNEW PANASONI GH1+14-140,ASNEW	£425
PAN-LEICA 45mmMACRO, UNUS	ED£545
PANASONIC 45-200mm, BOXED SAMSUNG GX20,14.6mp, NEW	£549
SONY A350/550/700 bodies SONY 75-300/G/28-75f2.8	£245-£495
NIKON D70/70s/D100 NIKON D70S,BOXED,UNUSED	£185-£295
MBD100 Grip/new(D100)	£59-£79
Nikon D1/X kit/asnew	£225-£495
NIKON D2H	£695-£995
NIKON D3/x,700,300s/UNUSED . NIKON D80/D200/ASNEW	£345-£599
OLYMPUS E1/BXD/ASNEW	£245-£375
OLYMPUS E3/BXD/ASNEW OLYMPUS E420-520+14-45	£225-£345
OLYMPUS HLD-2+BTRY OLYMPUS 7-14mm,UNUSED	£169-£225
OLYMPUS 50mm f2 MACRO	£345-£425
OLYMPUS 14-54f2.8-4	£269-£325
LEICA 14-50mm f2.8-4(4/3rd) PENTAX K10/20/200D+18-55	£ASK
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LEICA DIGILUX-1,asnew£29
LEICA D_LUX 2,UNUSED£29
Minolta Dimage Z2-Z5£119-£14
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NIKUN P3(VR)8.1mp,NEW UK£17
NIKUN CUULPIX P5000/5100£169-£22
Olympus E20,SP510,C5050ea£17
RICOH GR DIGITAL £18 RICOH GX100/200+VF/NEW £195-£37
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SONY H9,15x,asnew £19
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COMPACTS, THROUGH DSLR KITS AND MEDIUM OUTFITS. AT LOW LOW LO	FORMAT DW PRICES	Fuji-W(5x4) 360mm f6.3 Fuji SWD 65mm f5.6	£725 £875
V .		I=A 6/4/ROVER UNICERTY	£345-£495 £225-£375
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ARCA SWISS 5x4	£145-£945	HASSEL HI.COMP/asnew	.£1975-£2495 £1645
CAMBO 5x4,10x8 DEVERE 5x4 GANDOLFI-ORIG/MODER	£125-£275	HASSEL 50mm-H Superb HASSEL 80mm-H HASSEL 120mm Macro-H	£745-£1175 £1495-£1995
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PLATIRET 5v4	£225-£375	HASSEL 1 4PC MLITAR/new?	£895-£1495
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WALKER TITAN 5x4,nice	£PLEASE ASK	903/905SWC/UNUSED	£2995-£4295
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Canon XM1/XM2/asnew	£595-£1295	EXPAN 90mm/NEW?	£3/5-£5/5
Panasonic 120 3CCD PANASONIC DVC/100A	£895-£1945	PHASE 1 P25,22MP(V)/(H)	BAG£ASK
SONY PD150/170/NEW Sony IP1/5/7 NEW Sony VX1000/2000	£875-£1475 £375-£575	ZEISS 2xMUTAR/ASNEW 60-120mm FE, NEW H2 COMPLETE, NEW UK	£575-£995 £1995
Sony VX1000/2000 SONY HDV Z1E, Nice	£495-£1275 £2245	H2 COMPLETE, NEW UK	£3695 £5995
SONY HDV HC5, new? SONY DSR-570+6-80mn	£545	500SWC/M Superwide	£995-£1895 from£795
Various amateur/pro can	ncorders£ask	500/553ELX Bodies	£1275-£1995
BRONICA – LARGE STOCI	KS - PLEASE	503CW,complete/ASNEW 503CW,complete/ASNEW 503CX/CXI+80CF+A12 500C/CM,complete Various 500C,500CM Bodies 500EL/M bodies 30mm Distagon/CF/UNUSED?	£1225-£2695 £895-£1375
CANON AF		500C/CM, complete Various	£445-£995
EOS 1DS MK111	£2450-£4750	500EL/M bodies	£145-£275
EOS 1DS MkII		40mm Distagon, C/T/CF/FLE 50mm f2.8 DistagonF/FE	1090-11920
EOS 1D Mk11/n/boxed	£575-£995	50mm Distagon C/T/F/FI	£325-£1595
EOS 5D/BOXED/UNUSED	D£445 - £795	60mm CT/CB/CFi/ASNEW	£ask
EOS 1/N/HS/1NRS, EOS 3/BOXED/ASNEW	£195-£495	80mm f2.8 F/C/CT/CF-E 100mm Planar/T*/CF/CFi	£495-£1695
EOS 5,5QD bodies EOS 10/100,300/V/new	£69 - £169	110mm f2 F/FE/NEW? 120mm f5.6/chr/Bl	£425-£695
EOS 600/620/650 EOS EF(manual)	£49 - £89	120mm Makro CF/i/CFE 135mm Makro-PlanarCF	£ask
EOS 500/N/1000/f/n EOS 1X, 1X7 APS	£89 - £145	150mm F2.8 F/FE/NEW? 150mm F4 C/T/CF/CFi	£295-£1195
EOS 1 Polaroid back 20mm/24mmf2.8USM/as	snew£245-£375	180mm Sonnar CF/CFE 250mm C/CT/CF/CFi	£375-£1395
24mm TSE,45mm TSE/a 28mm f2.8	from£99	250mm F4 F/FE/NEW	from£675
28mm f1.8/NEW	£275-£395 £995	350mm f4 FE/NEW? 500mm f8 Apo-Tessar	£ask
50mm f1.4USM/NEW Uk 50mm f1.8Mk11	£245-£299 £55 - £79	140 – 250mm Variogon Extender 1.4E/2XE	from £795
85mm f1.8 USM 85mm f1.2L/L11	from £175	PM45/PME45/ASNEW PM5/PME5/UNUSED?	
100mm f2/f2.8 Macro 300mm f2.8L/IS		PME51/BXD/UNUSED? Magnifier PM/E 90,51,NEW	
SIGMA 300f4,400f5.6,50		PM90/PME90/BOXED/UNUSE NC2 Prism/Early Meterprism	D? £225-£795
400mm f2.8L,Mk1/11/IS 600mm f4L/IS	from £2695	HC-3, HC-3-70 Prism	£145-£275
1000mm f8 Sigma,trunk 10-22mm EFS/NEW	£3795	A24 back latest	£169-£395
16 – 35mm f2.8L/asnew 17 – 40mm f4L/asnew	£725-£995	70mm Magazines Pola100,Pola+,PolaCombi	from £105
20 - 35mm USM	from £185	H1 Polaroid Back Tubes 8mm to 56E	£245-£345
24 – 70mm f2.8L 24 – 85mm USM	£695-£925	Bellows, Semi/Auto Pro-Lenshades, various	£195-£445
24-135mm TAMRON SP 28 – 70mm f2.8L	£275	Winder-F, Winder-CW	£195-£395
28 - 80mm f2.8-4 28 - 105mm/MK11	£545	Filter 93 POLA/CR, NEW Filter series 60 CB1.5	£ask
28 – 135mm IS/NEW 28-300L-USM/ASNEW	£245-£375	Polarising Filter S60 New Polarising Filter S70 NEW	£185
35 - 105,35-135 USM	£85 - £165	Softar I,II,III S60 new	£ask
35 - 350mm L 70/75-300mm IS/NEW	£295-£415	Softar 1 series 70, NEW	£285
50-500mm SIGMA/NEW 100-400mm LIS/asnew	£895-£1175	Step up ring 60-70 Flashguns/ Brackets WELL-USED BODIES, LENSES	£129
70-200mm f2.8SIGMA/N 170-500mm SIGMA,asno	ew £545	D-Flash-40,/asnew	£10 GLEAN
Extender 2x,1.4x/11 SPEEDLITE 380-580EX1	1£115-£325		SH£295
PB-E2,Cmnd Back E1/BP Macrolite ML3/ asnew	£95-£165	KONICA HEXAR-RF KIT	£995-£1495
Pola-filter 400f2.8/600f4 ACCESSORIES GALORE	£PLEASE ASK	FOCOMAT 11c, (Last)+ILFD 50 LEICA M8, BI/Chr/BXD UNUSE	D£ASŘ
A LONG AND CONTRACTOR		LEICA M1, bODIES Leica M2 Black Paint, unused. LEICA M3 BLACKPAINT, Orig.	£695-£995
CANON F1N, asnew, UNUS CANON F1N WL Finder, u	SED£1125 nused£195	LEICA M3 BLACKPAINT, Orig . LEICA M3 Exquisitely Painted	£neg Black£ask
CANON Speedfinder-Old CANON F1n(old)+Motor+	F1£275	Leica M3, late dw.glass p/p LEICA M3, No. 700xxx(1stbatc)	£ask n)£ned
F1N/AE, various + MOTOR F1/n (original), various	DRIVE£225-£695	LEICA M4 BODY/BXD-ASNEW	£595-£1895
F1, LAKE PLACID, used BOOSTER FINDER, boxed	£495	Leica M6 Platin+50f1.4, unuse M6 TITANIUM, BOXED, UNUSE	d?£5950
CANON PELLIX+50mmf1	1.4fl£195-£299	LEICA M6/TTL/UNUSED LEICA M7/MP BODIES	£745-£1695
T90, various	£125-£225	LEICA MDa, DATASTRIP, Nice.	£845
AE1/Programme, various T50/T70/T80, various	£59-£159	90mm Summicron-M,Ch/Bl Leica Apo-Telyt-M 135mm f3.	£775-£1295
FTB/n,various 15mm f2.8 fisheye	£49-£175	Leitz 400+560mmf5.6, Viso+R Leitz 400+560mmf6.8, Viso+R	£ASK
17mm f4,20mmf2.8/unu	sed£245-£425	Coll.50mm Summicron-M*bla	ckpaint£offers
20-35mmL,24-35mmL 24mm f2.8 24mm f1.4L,superb	£99-149	M6 Panda, very nice	£ask
28mm,35mm,50mm,var	ious£29-£99	M4-P,M4-2 bodies	£245
28f2,35f2,85f1.8 35mm TILT/SHIFT	£425-£575	MDA-Datastrip body	£795
100mm/Macro,135mm,2 200mm f2.8/unused	£175-£345	M2-R,nice,rare	£395-£945
300mm f2.8, various 400mm f4.5, various	£299-£495	Leica CL bodies	from£2/5
600mm f4.5,800mm f5.6 NUMEROUS ACCESSOR		21mm f2.8/ASPH 28mm f2.8 Elmarit	£595-£875
CONTAX 645 AUTOFOCUS		35mm f1.4 Summilux/ASPH 35mm f1.4 M3,boxed,asnew.	£575-£2195
CONTAX 645 complete, v CONTAX 645 FLASHBRA	/arious£995-1495 CKET£195	35mm f2 Summicron/NEW 35mm f2/f2.8 M3	£675-£1845 £395-£975
645+80+Kodak/Imacon-I	Digital from £2795	50mm f1 NOCTILUX/2nd	£neg NNT£2895
645 Body	£775-£1195	50mm f2.8 Chr/bl/asnew	£495-£1175 £345-£695
120mm Apo-Macro-Plan 140mm Sonnar/asnew	ar£1695	50mm f1.2 Canon+M Adapter 90mm f4.135mm f4.5, severa	£ASK I£ask
210mm Sonnar/asnew Battery Holder MP-1	£795-£1395	90mm f2.8 Tele-Elmarit/Germann Russian 20mm+Finder	an, from £345 £345
120/220 Vacuum Inserts 120/220/Polaroid backs.	£ask	Leitz Duo-24 Synchroniser Pradovit CA 2500+90mm,asne	£125
Accessories	£Please ask	135mm f2.8, f4, f4.5 choice	£PHONE
CONTAX REFLEX/CONTAX PHONE/FAX/FMAII	K-G	Voigtlander lenses from 12-90 Winders-M4-2 M4P M6 SE20/	mm£low
FUJI		Voigtlander lenses from 12-90 Winders-M4-2,M4P,M6,SF20/ V35 B+W Enlarger+40/50mm SUPER COLORPLAN PRO 90r	nm NEW 5295
FUJI GX617+105/90mm FUJI GX 617 body/unuse	£2495-£3395 ed?£1725-£2495	LEICA REFLEX/LEICA SCREW-	
FUJI 90mm FINDER GX6 Fuji GX680 MK1-111	£395	STOCKS, PHONE, FAX, EMAIL	
		XPERIENCE. E	YTENS

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£495 £ask	MAMIYA RZ/RB67 LARGE STOCKS- PHONE, FAX, EMAIL
£725 £875 £495	MAMIYA 7 RANGEFINDER – LARGE STOCKS – PLEASE PHONE/EMAIL
£375 .ASK 1195	MAMIYA 645-645AF 645/RB/RZ,TO CLEAR£AS
1275 £995	MAMIYA 645-35mm Back £14 645AFD comp+Kodak Digiback £Ne 645AFD COMPLETE/UNUSED £995-£139
2495	35mm AF£995-£139 55mm/150mmAF,asnewea£47
1645 1175 1995	55-110mm/AF/New£375-£147 AF Extension Tubesfrom£12
1245 1975	120 Backs/Polaroid back AFfrom£14 645 Pro/TL AE,drive,etc,£425-£67 645 Super + 80 + backfrom £22
£395 £775 1495	645 1000s+80mm £145-£24 645/J + 80mm £125-£22 35mm C/N £225-£39
1295 2995	55mm,45mm C/N£125-£29 55mm Perspective Control(Shift) from £34
£neg 4295 1795	70mm C, leaf shutter£125-£15 55mm,80mm,150mm leaf shutter each £27 80mm f1.9/110mm C/N£145-£24
ENEG E575	80mm f4 Macro+tube,asnew£37 120mm f4 Macro 1:1£395-£74
E695 EASK ENEG	150mm f2.8,A£39 150mm,210mm C/N£125-£22 200mm f2.8 Apo,unused?£74
£995 1995 3695	300mm f2.8APO-A,Cased£249 75-150mm/105-210mm c/nfrom£22 120 backs,Polaroid backsfrom £6
5995 1895	AE Prism/Right Angle finderfrom£11. Screens, pro shades, etc, etc£as
£795 £995 1995	MAMIYAFLEX TWIN LENS – PLEASE PHONE/FAX/EMAIL
2695 1375 £995	MINOLTA/SONY ALPHA-LARGE
£225 £275	STOCKS.PHONE/FAX/EMAIL NIKON AF
3795 1925 1195	F6 BODY/unused? £995-£149 F5/BOXED/unused £345-£99 F100 body/boxed/unused £245-£49
1595 1395	F3AF+80mm f2.8Af,asnew£Ne F90/F90x/asnew/unused?From£9
£ask £775 1695	F801/801S/unused £75-£22 F4/S/E/BXD UNUSED £225-£99 F4 Polaroid Back £as
1475 £695	F50/55/60/65/70/75
1995 £ask 1295	14mm/18mmf2.8 AFD£795-£99 20mm f2.8AF/D£245 - £42 24mm f2.8 AF/D£175 - £29
1195 1375	28mm f2.8 AF/D £105 - £19 105mm f2.8 Micro-AFD£345-£47
1395 1575 £675	85mm f1.8 AF/AFD £145-£29 180mm f2.8 AF/D £245-£49 200mm f3.5 IFED-F3-AF £Ne 300mm f2.8 AF/D £895 - £199
3995 £ask £795	300mm f2.8 AF/D £895 - £199 300mm f2.8 AF Tamron LD-IF £99 300mm f4/AFS/asnew £495-£84
£475 1295	400mm f2.8 AF/I/S£2495-£399 500mm f4P(notAF)/asnew£1750-249
£475 £595 £149	17 - 35mm AFS £825-£139 20 - 35mm f2.8AFD £425-£69 20 - 35mm f2.8D Tokina ATX £37
£795 £175	24 – 85mm AFD£275 - £44 24 – 120mm AFD/VR£225-£46
£275 £595 £395	28 - 70mm AF/D £125 - £21 28 - 70mm f2.8AFS £775-£119 28 - 85mm AF/asnew £145 -£24
-£99 £105 £195	35 – 70mm f2.8 AF/D£295-£44 35 – 135 AF£29 80 – 200mm f2.8 AF/D£425 - £79
£345 £139	80 – 200mm f2.8 AFS£995-£127 80-400mm Tokina ATX£49
£445 £ask £395	SB 20, 24, 25, 26, 28, 80DX£as Metz 34-54AF DIGITAL Flash£as MF15/19/21/22/25/26/28£69-£24
£40 £ask £ask	Nikon Ringflashes£as MF-24 250-Exp,Action Finder-F4Ne
£185 £225	MC30,MC20 Remotes/New£39 -£7 Nikon filters, several£as
£ask £175 £285	NIKON MF HUGE STOCKS-PLEASE PHONE/FAX/EMAIL
£ask £129	OLYMPUS 35mm, HUGE STOCKS PHONE/FAX/EMAIL
EAR £425 £295	PENTAX 35mm,645,6x7 HUGE STOCKS PHONE/EMAIL
1495	PROJECTORS HUGE STOCKS PLEASE PHONI
ENeg	ROLLEIFLEX - 6x6,35mm HUGE STOCKS PHONE/EMAIL
£995 £neg £neg	BRITISH/GERMAN CLASSICS, FOLDERS. ASK
£ask £ask £neg	STUDIO LIGHTING/PRO FLASH PHONE/EMAI
1895 1295	MINOLTA OC-1100 OFFCAM CABLE £59 MINOLTA RC-1000L/RC-1000/EC1000 £49
5950 1995 1695	SPECIALS ALPA 6c,9d,10d bodies£295-£99
1995 £845 1195	ALPA 11 EL, 11SI bodies£995-£199 ALPA lenses 24-300mm£as
1295 1475	ART PANORAMA 6x12/17/24£ne BESELER TOPCON SUPER D outfit£as BESSA 11,6x9cm,SKOPAR£375-£49
CASK CASK offers	DECCA II Culom HELIAD COOF CEO
ffers £ask	BESSA II,6x9cm, HELIAR £395-£59 BRONICA S2A COMPLETE £24 BRONICA S0Ai comp. SUPERB £59
DAGE	BRONICA S2A COMPLETE £24 BRONICA SQAi comp, SUPERB £59 BABY(SEMI)IKONTA £275-£49 CANON ACK500/CA600 new £49/£7
£495 £245 £995	BRONICA S2A COMPLETE £24 BRONICA SQAi comp, SUPERB £59 BABY(SEMI)IKONTA £275-£49 CANON ACK500/CA600 new £49/£7 CASABLANCA VIDEO EDITOR £To Clea
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	LLECTOR	
	METZ Flash adapters, various	£asl
	Minolta/Sony Hot Shoe/PC adapter MINOLTA/SONY WILESS FLSH CNTR MINOLTA A1-1000 IR Trigger	£19
	MINOLTA COLORMETER II	£49
	MINOX 35 AF NEW£125-	£275
	MPP MICROFLEX/BOXED£345-	£495
	MULTIBLITZ 200/500 flashkit £345- NAGEL PUPILLE +5cm ELMAR NIKON Rangefinder Lenses	£ASK
	NIKKOR 85mm f1.5/105f2.5 M39! NIKKOR 150mm F5.6, COPAL	SPO/
	NIKKOR –W 450mm COPAL 3 NIKON Rangefinder S2,S3,S4,SP	£898 £NE0
	NIKON AI 24mm f2 /boxedfrom NIKON 20mm AF/AI/AIS	£44
	NIKON 35mm 28mm PC-SHIFT£345- NIKON WC-E80 verter	£as
	NIKON 300mm F2.8 AIS£2950-£	£asl
	NIKON F3T, BLK,BXD,UNUSED£ NIKON DW31 – F5£	139 £34
	NIKON F+Prism, Chrome, asnew	ENE
	NIKON F2AS+MD3,Nice	£79!
	NIKON TC 14E AFI	£245 £795
	NIKON 135mm f5.6 COPAL	£495
	NIKON 240mm f5.6 COPAL NIKON 450mm f9 COPAL NIKON EN-EL7 battery, new	£99!
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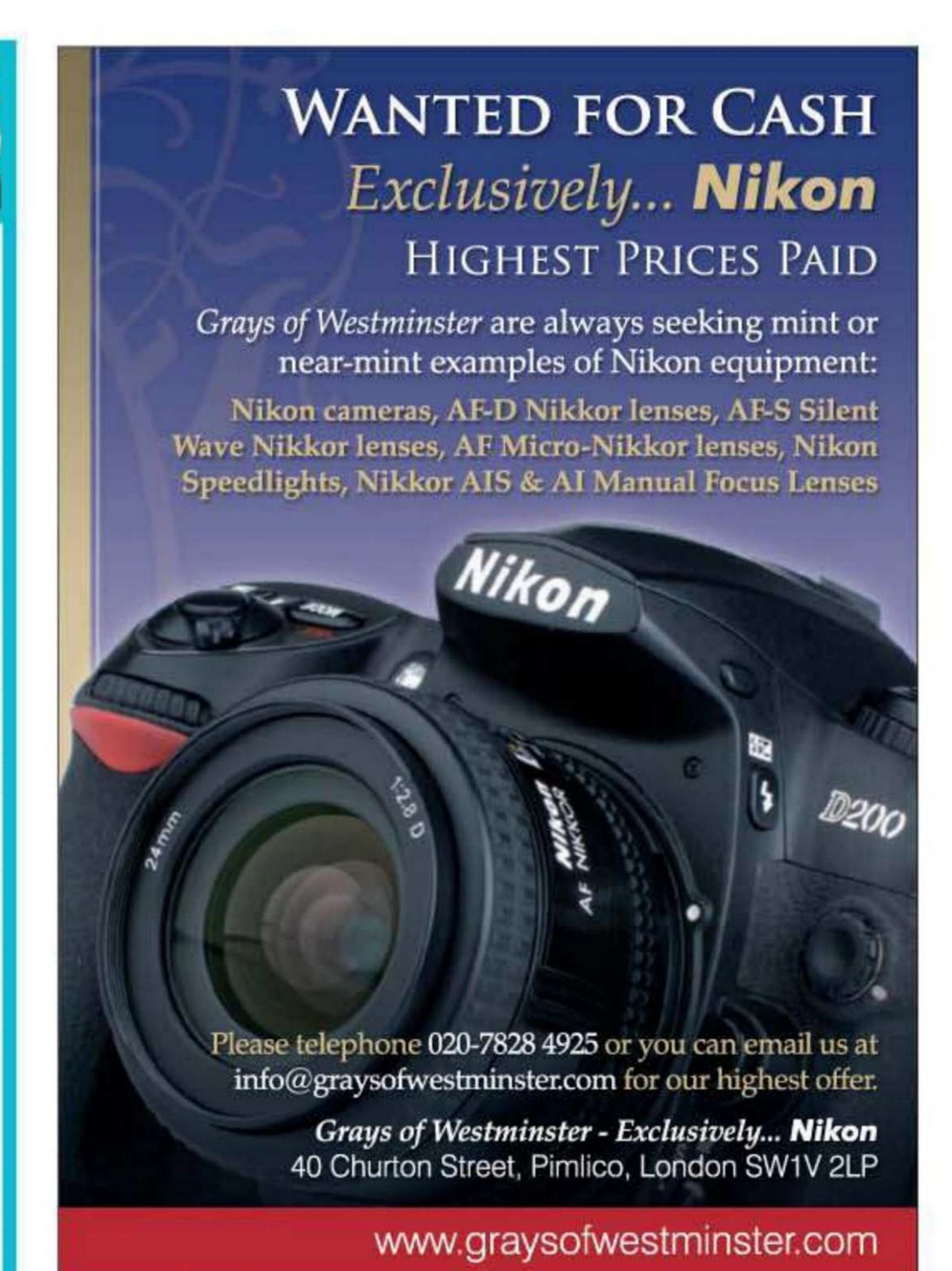
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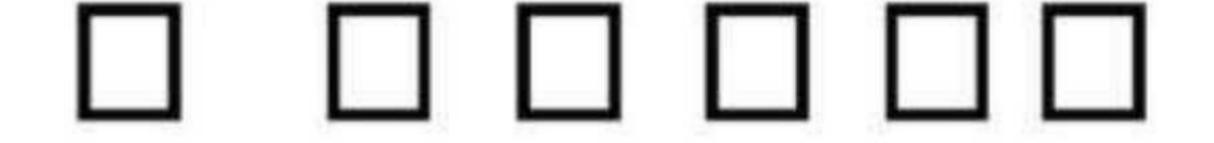




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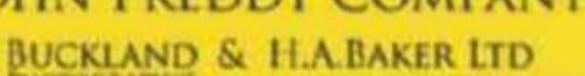
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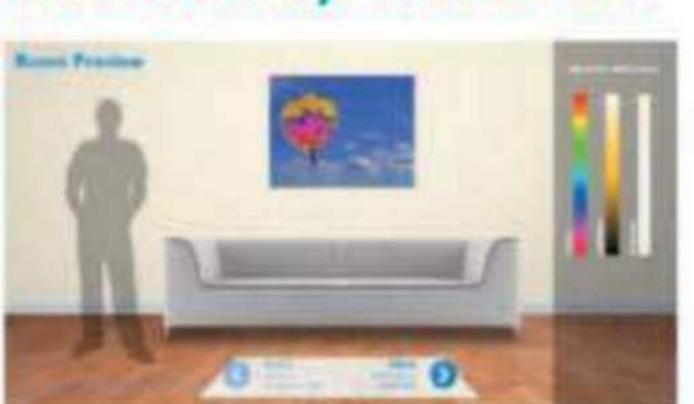
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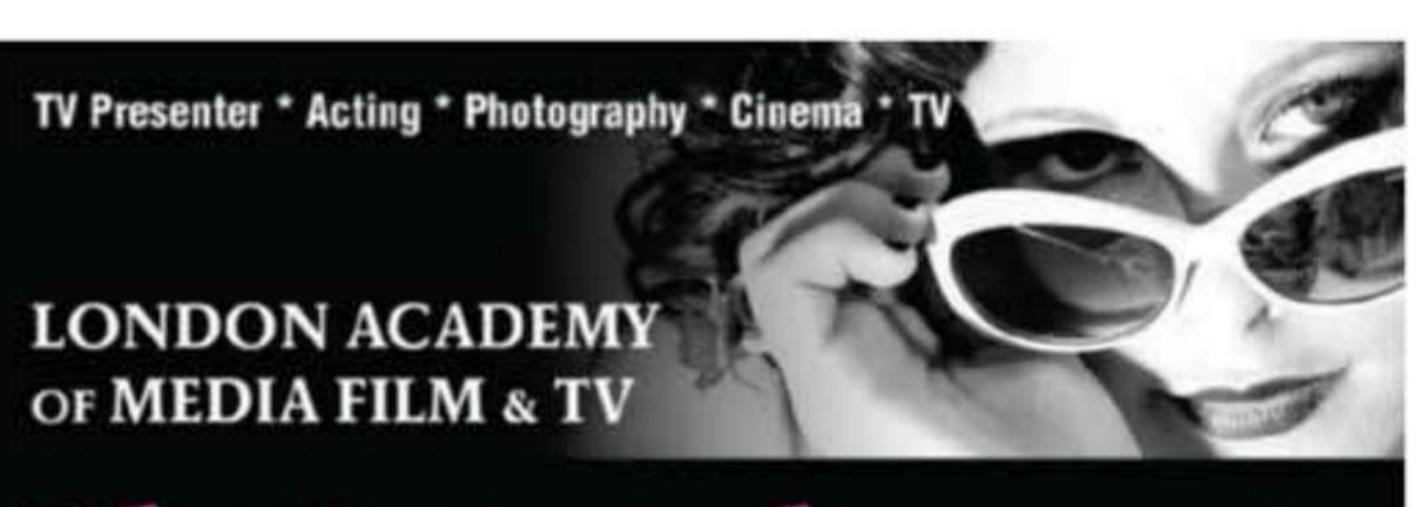
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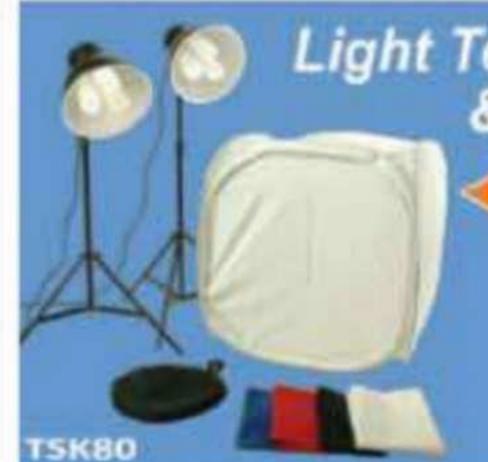
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A COLLECTORS LIFE FOR ME

When Tony Kemplen resolved to use a different film camera each week, he discovered a treasure trove of lost gems

IN JANUARY 2010 I started on my 52 cameras in 52 weeks project, which at the time of writing is now in week 66! For week one I made a nostalgic choice and went for the Russian Zenit-B single lens reflex, which was made in the USSR in the 1970s. This took me back to the days of my school camera club, where we had a Zenit-E on which to learn the basic techniques of photography. The two models are identical, except that the Zenit-E has a built-in uncoupled exposure meter. Before we were allowed to take the camera out we had to get a certificate of competence earned by demonstrating our handling of it to the teacher in charge. I was mortified when I failed my first test for having greasy fingers after eating chips! It was a lesson that needed to be learnt, though.

I used to think these cameras were ugly and ungainly, but they've grown on me over the years and I've now got three of them. I picked up the one I used here for £1.50 at a car-boot sale in 2009. Built like a tank, this piece of Soviet kit never had much of a reputation for quality control or reliability, and the prices they go for reflect this. Only one of my Zenit cameras works and even this has its faults. On several occasions the film advanced but the shutter didn't tension so I lost the frame, but fortunately the camera behaved itself most of the time.

A trip to Liverpool to take my daughter back to university provided an opportunity to photograph some famous landmarks in a city centre that was eerily car free, thanks to the worst snowfalls the region had seen in a long time. I decided to have a go at creating a contact-sheet-collaged picture. I had fancied trying this technique since first seeing them in the 1970s. The idea is to shoot a sequence of images such that when they are printed as a contact sheet a





congruent, albeit fragmented image emerges.

For my subject I selected the tall, iconic, Grade 1 listed Royal Liver Building situated along the city's historic waterfront. Without a wideangle lens, and instead using the 58mm f/2 Helios that came as standard with the camera, it's difficult to make the whole façade fit into a single frame, so it seemed like a good starting point for this treatment.

settled on 12 frames as a suitable number. I'd expected a nice bright image on the focusing screen, but this cheap and cheerful camera has a coarse ground-glass screen, and the image is on the dim side.

As there is no in-built lightmeter I'd brought along a Leningrad 4 meter from the same era. It has a selenium cell so doesn't require batteries and it works fine, on this occasion suggesting settings of 1/125sec at f/8. Forgetting that the lens needed to be stopped down manually, I got off to a false start. Luckily, after the first couple of shots I realised that I was still at full aperture and was able to go back to the beginning without wasting too much film.

Firing off all 12 exposures in quick succession left me with a sore right thumb. The Zenit's wind-on lever is a thin metal affair that digs into the skin. Padded levers were clearly not a priority in the Soviet Union, or maybe the Russian climate dictated that gloves were usually worn so it didn't matter. Who knows? The camera might even have felt at home on that icy cold, snow-covered day in Liverpool.

My local supermarket minilab charged me £1 to process the film. I scanned the negatives before assembling the contact sheet using Photoshop Elements 5. Although I'd used colour film, I felt the image was stronger in black & white. I was pleased with the way it turned out – a cross between a cubist painting and a David Hockney 'joiner' photograph.

Despite its clunkiness, I enjoyed using the Zenit again. With film photography enjoying something of a comeback, it remains an excellent and affordable way to dip your toe into the deep and murky waters of vintage photography. AP

To read more about Tony's 52 cameras project, visit http://52cameras.blogspot.com

Editorial

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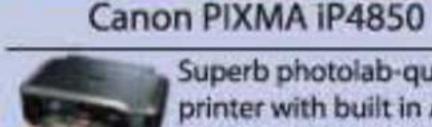


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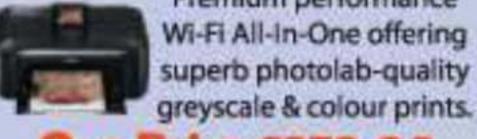
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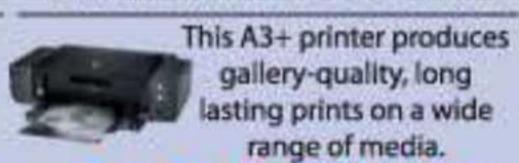
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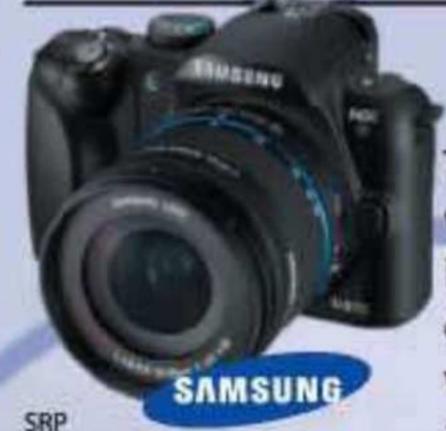


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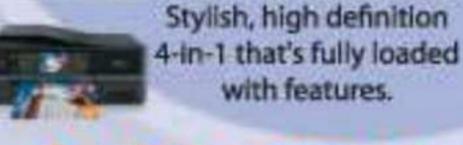
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